

# 'Don't Blame Show Biz!'—Billie

## Daily Press Taking Usual Rap At Trade With Holiday Case

By MICHAEL LEVIN

BULLETIN—At press time, Billie Holiday was released on \$1,000 bail by U.S. Commissioner Norman J. Griffith, in Philadelphia to return for further hearing today, June 4. The *Beat* learned from an unimpeachable source that in all probability charges would not be pressed against her, she would be allowed to finish out her present run at the Club 18, NYC, and other work presently contracted, and then would probably go to Lexington, Ky., for medical treatment of some months' duration.

New York—"When you're writing, straighten them out about my people. Tell 'em maybe I made my mistake but that show people aren't all like that. Whatever I did wrong, nobody else but me was to blame—and show people aren't wrong."

That's what Billie Holiday said ten days ago before arraignment in Philadelphia federal court on charges of possessing heroin in her Attucks hotel room there.

"I'm not offering an alibi, I'm not singing the blues. Things weren't easy. There were a lot of things I didn't have when I was a kid. My mother died 18 months ago, the only relative I had in the world. I guess I flipped, run through over \$100,000 since then.

"But I was trying to go straight. It just seems as though I have a jinx over me. I was with Count Basie when things were really rough, then I had a fight with John Hammond and got fired. I stuck with Artie Shaw through that southern road tour, we got back to New York, and they had to let me go. It's been one thing after another.

"This year I made a picture, my records were really selling, it was going to be my time.

Says She's Through

"Now it looks finished. I'm through—at least for a while. After all this is over, maybe I'll go to Europe, perhaps Paris and try to start all over. Sure I know about Gene Krupa—but don't forget he's white and I'm a Negro. I've got two strikes against me and don't you forget it.

"I'm proud of those two strikes. I'm as good as a lot of people of all kinds—I'm proud I'm a Negro. And you know the funniest thing: the people that are going to be hardest on me will be my own race. Look what they did to Billy Eckstine for three weeks in two of the big Negro papers—and you know that was a frame-up.

"You know, I just spent \$3,000 (Modulate to Page 6)

### Oh, Daughter!

New York—The Daughters of American Revolution, in executive session in Washington last month, dedicated its five day meeting to a program of renewed emphasis on Americanism.

"If our country ever needed to put its accent in Americanism, it is now," keynoted Mrs. Julius Talmadge, president.

The D.A.R. then decided it would continue to San Negro artists from its Convention Hall in Washington.

New York—In the wake of the news stories on the Billie Holiday affair came the usual yellow reporting by some of the Broadway press. N.Y. *Daily News* columnist Danton Walker topped them all with a crack at the top of his column: "Federal agents will be cracking down on other musicians on the same drug charges that snared Billie Holiday."

This is what working newspapermen call a "blind item" and, unlike columnists, avoid like poison. The *Beat* has run them very infrequently, usually as a trade joke. Certainly no reputable writer would pound out damaging tripe of this kind and expect anything other than Walker's reputation in the trade.

This paper is as well acquainted with the music business as Danton Walker. We know of very few musicians who are heroin addicts. We furthermore know that federal agents as such are primarily interested in the sources of supply for dope, not the end users. We also note that the item was in a paragraph with four other items of the same nature.

Writing of this kind is libel, but libel of a whole business rather than one man. Ed Sullivan, another *Daily News* columnist, was bad enough when he printed a crack: "Look out Frank Sinatra—one of your friends is betraying you." Sinatra is left to squat on the griddle publicly wondering what goes on.

But here, Walker fries a whole business, without giving it any chance for redress. Any musician is now regarded by his friends as being FBI bait. This is irresponsible, sloppy and vicious journalism.

It's almost as bad as saying, "Danton Walker is a newspaperman. Therefore all newspapermen write like Danton Walker."

### On Her Way



New York—Dolores Hawkins is now singing with the Gene Krupa band on its way from the Meadowbrook in New Jersey to the Palladium in Los Angeles, where the Krupa crew opens June 10. She's replacing Carol Greer.

### McGhee Nabbed On Tea Charge

Hollywood—Howard McGhee, be-bop trumpet man, was arrested on a marijuana possession charge in the current L. A. campaign against weed, and, it seems, music figures.

McGhee, who was arrested with his wife, Dorothy, and a friend, W. L. Jones, and then released on bail after being booked, was particularly vehement about the incident.

"My wife and I have been continually subject to persecution here because she is white. This is the result of that persecution. The police officers entered our house without a warrant and treated us all roughly. One of them pulled something out from under a chair cushion and said it was a marijuana cigarette. Whatever it was, I never saw it before."

McGhee had planned to go to New York to join the Norman Granz unit, had delayed his departure due to a foot infection contracted by his wife.

### Judy Starr Divorces

Chicago—Former radio singer Judy Starr was granted a divorce on cruelty grounds from Maltland A. Wilson late last month after accusing Wilson of "striking her and knocking out two of her teeth" last year before their separation.

Miss Starr sang with Rudy Vallee. She and Wilson had been married 16 years.

### Kenton All-Stars At Sherman

Chicago—A group of star sidemen out of the Stan Kenton band, fronted by tenor saxist Vido Musso and billed as the "Stan Kenton All-Stars" opened at the Hotel Sherman May 30 when union trouble forced the cancellation of Freddie Slack.

Group will be at the hotel for eight weeks and probably will continue until Kenton reforms. In the group are Boots Mussulli, alto; Bob Gloga, baritone; Buddy Childers and Ray Wetzel, trumpets; Gene Rowland, valve trombone; Pete Rugolo, piano; Norman Colman, bass, and Roy Harte, drums. All but the last two are out of the recent Kenton outfit.

Gloga, long-time right hand man to Kenton, is handling managerial affairs for Musso. Carlos Gastel and GAC assisted on the deal.

At press time it was fairly certain that June Christy would come east to open tomorrow (June 5).

### Dottie Claire In Show Role

New York—Comedy-vocalist Dorothy Claire at press time was calendared to take over the singing lead in *Finian's Rainbow*. Dorothy will replace Ella Logan, who has decided to drop the role.

Dorothy came in as understudy for Miss Logan after Kitty Kallen, who had been prepping for the role, fell out due to other commitments.

Illness was given as reason for Miss Logan's retirement.

### Marj Hyams In Group

New York—Vibraphonist Marjorie Hyams, ex-Woody Herman sideman is working at the Tavern On The Green here with Phil D'Arcy's outfit.

## DOWN BEAT

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### 'Walk Out On Raeburn? I'm Not Crazy!'—Pond

Hollywood—"Walk out on an investment of \$100,000? What do they think I am—crazy?" That was the reply of Stillman Pond, backer of Boyd Raeburn, to queries concerning his reported withdrawal as bankroller of Raeburn's current band enterprise.

"I have complete confidence in Raeburn and his musical ideas and think that his present band is the greatest in the country. There is absolutely no foundation to the gossip that we are severing our business relationship," stated Pond, prominent real estate man who took his first crack at the band business as angel to the ill-fated King Guion Double-Rhythm band.

Pond has established offices in Beverly Hills and says that he will announce the addition of other musical attractions to his stable soon.

### Cafe's Coca



(Staff Photo by Got)

New York—This versatile Cafe Society downtown lass is Imogene Coca. Shown here in her *Down Beat* sweater, Miss Coca challenges Jane Russell and Betty George to do as well, though she admits these are phonies made out of coconuts.

### Palladium Buys Top Names Again

Hollywood—Line-up of bands set for summer and early fall at the Palladium indicates that either manager Maurice Cohen is loosening the purse strings or the big names are coming down in price.

Following Gene Krupa, who comes in June 10, Cohen has Frankie Carle, Jimmy Dorsey and Harry James.

Signing of Jimmy Dorsey and James is particularly significant as both have been holdouts on offers from the Palladium for over three years.

It's probable that Cohen's move to bring in the biggest names in bandom is an answer to Tommy Dorsey's avowed intention of steaming up things at his Casino Gardens.

### James Keeps Band Working

New York—Harry James, taking the band business more seriously than he has in years, played a one-niter at Manhattan Center, May 20, on an extensive cross-country tour. Indications are that he'll keep the band working, rather than in the sporadic fashion followed the last few years.

### 'Beat' Staffers WOR Regulars on Sunday

New York—Ex-Henry Morgan scribe Eddie Newman has taken over the all night slot on WOR formerly held down by Barry Gray. Newman is holding music to a minimum, saying his listeners want chatter, but after a trial pitch on music using *Beat* staffers, got so much response, he has tabbed every Monday 2 a.m. (Sunday night, kids) as a slot for *Beat* reporters to hash over records and music news.

### Theater Ops Still Swinging At ASCAP

Hollywood—Pacific Coast Conference of Independent Theater Owners, in convention here recently, took the exhibitors' usual cracks at ASCAP and voted to appropriate \$25,000 for use in campaign to secure anti-ASCAP legislation in California and other states similar to that in state of Washington.

### Local 802 Plans 1,000 Concerts

New York—This city's share of the AFM's record and transcription fund, \$91,000, will be disbursed among one thousand free concerts between now and Dec. 31, 1947, according to Local 802 publicity. Program was opened May 4 at the Bronx veterans administration hospital where strolling musicians and a concert orchestra played for the wounded and disabled.

Ten thousand dollars of the fund will go to necessary administration (transportation, etc.). Of the remainder, 50 percent will go for entertainment at military and veterans hospitals, 30 percent for public schools and 20 percent for other public and non-profit institutions.

### Shelly Manne On The Cover

Clowning in an oriental fashion for staff lensman Bill Gottlieb's camera on the cover of this issue is Stan Kenton's drummer boy, Shelly Manne. While his boss is recuperating on the west coast, Shelly, with another Kenton musician, Kai Winding, is playing in Charlie Ventura's combo at the Continental club in Milwaukee. Buddy Stewart is doing the vocals.



# Hodes Bash Right Setting

New York—Music aside, the most enjoyable jazz concert of the season was the Jazz Record Jamboree put on by Jazz Record editor Art Hodes at Webster hall, May 9.

Webster hall is located in Stuyvesant Casino territory, on the edge of the Village. The bash managed to recapture the completely informal, cozy atmosphere that hasn't been seen in these parts since the Stuyvesant gave up jazz nearly a year ago to return to weddings and bar mitzvahs.

This isn't meant as a slur on the jazz performed that evening. But how exciting can Hodes-Dodds-Foster-Nicholas & Co. sound the 435th time you've heard them play the same thing? Even with stellar additions like Sande Williams, Marty Marsala, James P. Johnson, Eddie Barefield, Frankie Newton, Johnny Windhurst, Mezz Mezzrow, Danny Alvin, Herb Ware, Cecil Scott and singer Monette Moore.

Cow Cow Davenport plus a few dozen others were supposed to have appeared; but no one complained he didn't get his money's worth.

## Distinctive Setting

For that matter, how can any jazz concert provide a real musical boot these concert-saturated days except under the most unusual circumstances? Perhaps intelligent programming built around a theme might set a session apart and above the other 25 being held that month. Perhaps an unusually inspired performance. In this particular case, the distinction came from the setting.

In place of the cold, stiff rows that are found in Carnegie and Town Hall, Webster hall had individual, collapsible chairs compressed in helter-skelter fashion (almost a thousand were crowded in). In place of the gloomy lighting and subconsciously unnerving prices that are found in jazz night clubs, the Webster event had a bright, open, inexpensive feel.

## Village Atmosphere

It was just one big happy family. Guys were scurrying around with cameras, yet not getting in the way. Three or four artists were sketching the performers on large sheets of white paper. I'm not so sure where this fits in, but on a back table, a couple of radio hams were practicing wireless code on a practice key they'd brought along. The audience was dressed loosely in typical Village fashion and those couples who wanted, danced. For diversion, Art even pulled a few specialists out to dance solos.

Somehow, it felt as if you had a huge living room and invited a big gang of friends over on the spur of the moment. The kick may have come from the sheer novelty of it all; or perhaps from the feeling that this is, after all, the social level on which jazz is most at home.

—got

## Share Hat



New York—Copacabana star Carmen Miranda trusts Betty George with one of the Latin singer's precariously towering hats. Betty, on whom the bonnet looks at home, also sings at the Copa.

## Oh, Brother!

New York—Disc spinner and former sports announcer Ted Husing, recently playing a Raymond Scott copy of Glenn Miller's *Sunrise Serenade*, commented:

"... sure sounds like the great old Raymond Scott band."

## Army Cracks Down on Sale Of Its V-Discs

New York—First indications of an activated AFM campaign against the bootlegging of records, transcriptions and V-Discs were shown here two weeks ago when agents of the army's Criminal Investigation Detachment of the provost marshal's office stepped in to check on wholesale deals going on in this area for V-Discs.

Investigation started when a *Beat* reader, answering an ad for valuable disc items, received records he recognized as coming from those put out by Langworth Transcriptions, a firm manufacturing 16-inch discs for licensed broadcast use only.

Langworth reported the matter to the AFM's national headquarters, who, upon checking, found the same source was vending copies of V-Discs.

## Bought As 'Surplus'

Since the army's deal with the AFM specifically states the soldiers-entertainment discs will not be used commercially in any fashion, the AFM sent a fast how-come to Washington.

General Osborne, special services head, requested an investigation. The agents checked the address of the vender, whose name is withheld by the *Beat*, found that he was selling Armed Forces Radio Service transcriptions of *Mail Call* and *Command Performance* which he said he had bought from Leotone Radio Co. here as army surplus, and V-Discs from an overseas source.

To support this claim, he showed army investigators copies of a "for sale" list sent out by a Major B. L. Britton, Box 144, Army Air Base APO 959, care of postmaster San Francisco.

## Long List Available

The list offered almost all the best-known V-Discs, in three grades of conditions and with prices running up to ten dollars.

At press time, the army was still checking to find out where and how Major Britton got his V-Discs for sale, and how Leotone Radio company garnered their stock of AFRS transcriptions, covered by the same restrictions as V-Discs.

Investigators stated that while they knew some soldiers had brought back a few copies of V-Discs and AFRS transcriptions with them, they were primarily concerned with stopping the large-scale illegal sale and dubbing of all such recordings.



Left to right: J. P. Johnson, piano; Marty Marsala (standing), trumpet; Johnny Windhurst (seated), trumpet; Sande Williams, trombone; Danny Alvin, drums, at the Hodes' Jazz Record Jamboree. Photo by Got.

## Debussy Publishers Nix Harmonica Recording

New York—New Orleans fans don't like saxophones; the French evidently think the harmonica is nowhere. Both views are tinged with violent fanaticism. So at least claims John Sebastian upon being notified his waxing of Debussy's *The*

*Maid With the Flaxen Hair* would be yanked from his current Victor album.

Sebastian says Victor replaced the side with *Black Swan* when Elkon-Vogel of Philadelphia notified the company that Durand Cie of Paris, Debussy's publishers, refused permission for the recording, before hearing the record, saying that the harmonica was not a suitable instrument for Debussy's music.

Sebastian's version, an absolutely straight version of the violin transcription, was held by most music reporters here to be a completely tasteful rendition.

The harmonicist sputtered irately, "I feel Durand Cie are being very precious with Debussy's *Maid With the Flaxen Hair*, which after all is a simple whimsical melody and part of a children's suite. Certainly they are prejudiced when they would not even listen to what I feel was an honest interpretation."

Francophobes here were advised to delay their fire since American publishers have been just as strait-laced in the past, one publisher holding up an exquisitely done *Yesterdays* by Coleman Hawkins, claiming that it was profanation of the Kern melody to permit any variation whatsoever.

—mix

## Where There's Wife, There's Always Way

Rockford, Ill.—The wife of Dick Farrell has been unable to get her drummer husband to leave the Ray Anthony ork and try some home life.

"After all," explained Dick, "it's a good paying job."

Wife got to work. She got together three other local musicians, sold the idea of a quartet (under Dick's leadership) to some Rockford locations and saw to it that his loot would equal what he got from Anthony.

Dick Farrell is now living at home.

## Pat Terry Due Back

New York—Pat Terry is preparing to rejoin the Bobby Byrne ork this week. Vocalist had a plastic job done at the Park East hospital here.

## Nobody Planted Four Star Error

Hollywood—Charles Emge, Los Angeles representative of *Down Beat*, states that the erroneous story to the effect that the Four Star record company had gone into bankruptcy was not "planted" by former disgruntled employees or associates of Four Star, as has been charged in some quarters.

The error was caused by confusion of Four Star with another firm, which did go into bankruptcy, and is not traceable to malice or ill will toward Four Star upon the part of anyone.

## Two Hot Units At The Deuces

New York—One of the hottest spots on the street during the last few weeks, the Three Deuces on 52nd Street at the present time is featuring two quartets—Sam Caplan's and Bill Harris'.

Caplan, one of the best-known hot jazz violinists around, is fronting a foursome including Chuck Wayne, guitar; Russ Silvacas, bass, and Gene DiNovi, piano. DiNovi is doubling from Ina Ray Hutton's band at the Capitol theater.

Famed trombonist Bill Harris is featuring Flip Phillips, tenor; Dave Tough, drums, and Ted Napoleon, piano.

## Bobby Byrne Ork Into Commodore

New York—The Bobby Byrne band, with Johnny Desmond as a featured single, opened at the Commodore hotel last week inaugurating the new band and act policy of the hostelry.

Byrne came in from the west coast where he had been playing at the Casino Gardens. His first Rainbow album containing music from the films *Laura*, *Lost Weekend* and *Casablanca* recently was released.

This will be Desmond's first New York hotel booking.

## Jazz In Jamaica

New York—Jazz concerts featuring John Hardee, Earl Bostic, Sid Catlett, Charlie Ventura and others have been held each Sunday at the Shangri-La bar, 110-36 Merrick Blvd., Jamaica. A regular unit, currently John Hardee's, appears each Friday, Saturday and Sunday. Johnny Jackson is the promoter.

## Mac In New Orleans

New Orleans—Hal McIntyre's crew is working here at the Roosevelt hotel. Band records for MGM.

## Clayton Sextet



(Staff Photo by Got)

## Alan Courtney Back

New York—Disc jockey Alan Courtney, ex-WOV 1280 Club waxer, back here to relocate in radio. Spinner had spent nine months in Denver running a wax show, dabbling in politics and curing a critical sinus condition.



New York—The Buck Clayton sextet, shown here, replaced Gene Sedric's group at the Cafe Society Downtown recently. Left to right: Ted Kelly, trombone; Ken Kersey, piano; Benny Fonville, bass; Scoville Brown, clary; Shep Shepard, drums; Clayton, trumpet.



REEDS GILBERT

by Eddie Ronan



# Satchmo's Genius Still Alive

New York—With that stolen Selmer trumpet recovered, his ulcers vanquished and his handkerchief waving, Louis Armstrong played over two dozen tunes to a wildly enthusiastic Town Hall midnight concert crowd here May 17.

Playing one set for a straight 80 minutes, moving from one tune to another in rapid succession, Armstrong covered his famed solos from *Cornet Chop Suey* to the current *Back O' Town Blues*.

At times, when his work was practically note for note from old records, such as in the *Dear Old Southland* he did with Buck Washington years ago, Louis' horn was lovely but lacking in punch.

When, however, he abandoned previous solo lines, as he did on *Sunny Side of the Street*, every musician in the audience joined in extending tribute to the still glowing genius of one of jazz-dom's greatest figures.

## Tea Had a Ball

The crowd also liked *St. Louis Blues*, *Rockin' Chair* (with lyric interpolations by trombonist Jack Teagarden) and *Nobody Knows De Trouble I've Seen*. Jackson T. also did his *St. James Infirmary* complete with chorus played without the bell of his horn, told the hall that he had waited 20 years for this and was "really in heaven tonight."

Other scheduled guest Sidney Bechet didn't make it, bedded after a serious stroke suffered on the subway. At press time he was reported in much better shape, though his doctor has told him he must cut down on his playing.

Louis was quietly and capably supported all evening by Bobby Hackett (trumpet), Peanuts Hucko (clarinet), George Wettling and Sid Catlett (drums), Bob Haggart (bass) and Dick Carey (piano). Last named, while playing conservatively styled piano, supported Louis in excellent taste, getting him out of one

slight lapse when the trumpeter started to play *Monday Date* for the second time, only to have Carey take him into the scheduled *Butter and Egg Man*.

## Ending Ragged

Production faltered at the concert's end with Jack Teagarden starting a tune in the face of a closing curtain, and Art Hodes wandering through what *Daily News* critic Sylvester called "a long and inarticulate tirade against the opposition jazz cults. Art ended with a long eulogy of Robbins and then couldn't remember Robbins' name."

Robbins and his backer plan a series of 30 midnight concerts next season here including Spike Jones and Bert Lahr as attractions. Grosses for their first four this time varied with Mildred Bailey drawing very badly and Louis very well. —mix

## DOWN BEAT'S DECISION:

An excellent concert for the most part, with the band given ample time to warm up and play. Less speeches by all is in order for next time.

## FREDDIE ROBBINS REPLIES:

I think Joe Glaser finally realizes that this is the way Louis should be heard, not fronting a mediocre band at the Apollo. The review is accurate and fair.

## Brenner Back

New York — Paul Brenner, WAAT disc jockey, is back on the job after a lay-off to recuperate from a minor illness.

## St. Louis Jamboree

St. Louis—Disc jockey Gil New-some, KWK, held a Teen Age Jamboree in Kiel auditorium, May 13. The celebration was free and included the Frankie Masters ork, Joe Mooney's Quartet, the Ink Spots, a style show, refreshments and, of course, Gil.

# Torme Given Big Wax Buildup

New York—Following the promotional build-up pattern that proved so fruitful for the Stan Kenton band, singer Mel Torme came into town two weeks ago and at present time was slated to appear within the week of his arrival on more than a dozen of the town's top platter shows.

Lined up as *Down Beat* went to press were in - the - flesh guests on the following disc airers:

Freddie Robbins, WOV; Art Ford, WNEW; Jack Eigen, WINS; Saturday Night Swing Session, WNEW; Symphony Sid, WHOM; Eddie Newman,



Mel WOR; Bea Wain and Andre Baruch, WMCA; Red Benson, WINS; Paul Brenner, WAAT; Duke Box Jury, WNEW; Ted Lawrence, WHN, and Al Anderson, WNYC.

In addition to these regular platter and chatter shots, the young, blond singing find will give up enough sleep to introduce himself to the daytime housewife listeners via the fashion, cooking and personal advice stanzas.

This type of promotion, so often ignored by many backers, was set up for Torme by flack Milton Karle, who believes this form of drumming to be the most effective of all present media.

Nevertheless, much pressure will be laid on the trade and daily press with Irving Cahn twisting the arms of the columnists.

Torme opened the Copa May 28 opposite Mitzl Green for four weeks with option.

# 802 Black Lists May Day Parade

New York—Local 802, AFM, which has anti-communist resolutions on its books, has black listed its musicians from participating in next year's Communist party (May Day) parade. Reason: several non-union bands were used in the last May Day parade.

If the committee in charge agrees to hire only union musicians, 802 men will again be permitted to play for the marchers.

# Even Bullets Can't Keep Al Hibbler From Singing

New York—Duke Ellington, who recently celebrated 20 years on Broadway, told the *Beat* about a singular date he played at Palatka, Fla., on his last tour.

About half way through the dance, while blind Al Hibbler was singing *Don't Take Your Love From Me*, something that sounded strangely like a couple of shots rang out. Seemed curious; but the boys kept playing and Al kept singing. "Don't take your love from me."

## New Vocal Group With Beneke Band

New York—The Mellolarks, fresh looking vocal group with Tex Beneke's Glenn Miller ork, have flown the band with intentions to begin as a "single" on the west coast. Replacing are the Moonlight Serenaders, singing unit formerly known to the trade as the Swantonones. Switch took place last week at the Glen Island Casino.

## Skitch Henderson Goes Into Pennsy

New York—Skitch Henderson, featured pianist on the Bing Crosby show, has been forming a band here to take into the Hotel Pennsylvania following Randy Brooks.

Personnel working with Skitch at press time were Lou Olds, Bob Fischelson, Al Derisi, trumpets; Mervin Gold, Al Loraine, trombones; Sid Cooper, Sam Lambie, Johnny Hayes, Barney Marino, Harry Pool, saxes; Manny Ricardel, bass; Charlie Perry, drums and Andy Corrado, French horn.

MCA is booking the band.

## Oh, Brother!

Hollywood—From a publicity release on Lena Horne's forthcoming *Black & White* recording of *Classics in Blue*:

"The emotional strain resulting from the intricacies of the music and the dirge-like mood of the production affected Lena Horne to the extent that she sang for most of the six hour session in tears."

## Harlem Hospitality Club



New York—Hazel Scott was a guest recently on Mutual's Harlem Hospitality Club which is broadcast each weekday afternoon from the Savoy ballroom. Hazel's pianistics here are witnessed by (left to right) Ham Jackson, guitar; Willie Bryant, emcee; Duke Jones, bass, and Loumel Morgan, leader of the trio which bears his name.

## The Click Collects These Now



Philadelphia—Xavier Cugat autographs his own record album for Frank Palumbo, owner of The Click nitery. Record counter promotes bands booked into the Philadelphia club and proceeds go to the Damon Runyon Cancer Fund. Pretty platter peddler is Gracie Gomez, wife of another rhumba maestro.



## CHICAGO BAND BRIEFS

## Columnist Who Doesn't Like Sarah Gets Told Off

By DON C. HAYNES

Chicago—A priceless example of what artists are up against, even within the supposedly intelligent groups such as critics and columnists, is aptly pointed up in the artless comments of the *Chicago Sun* columnist Dale Harrison concerning none other than Sarah Vaughan.

He writes: (The *Sun*, May 22): "Her admirers pull out all the superlatives in their enthusiasm. Others—including me definitely in this group—shake their heads sadly and wonder how can such things be. Her tempo drags unconsciously—the boys in the rhythm section have time to yawn between every beat—and her wandering around notes, which I assume is what the disc jockeys would call 'style,' struck me as annoying and amateurish."

This from the writer who previously had been considerably amazed that there still were followers of jazz.

Perhaps we should point out there is a difference between an unsteady beat and one merely slow. Or perhaps he saw the trombonist yawning, and thought that horn a rhythm instrument.

## But Not Amateurish!

The topper, of course, is tagging Sarah amateurish. The gal studied piano before she was 10, she's an accomplished musician today, and she certainly sings with a more musical conception than many who actually play horns. You might as well say Benny Goodman is amateurish.

How wrong can these square nincompoops get—and still write for newspapers? How many readers assimilate Harrison's personal views as intelligent musical criticism?

Anyway, Mr. Harrison's taste to the contrary, Sarah tied this town up like no other singer has done for a long time. Eight great weeks at the Rhythmboogie, three packed concerts, two King Cole air shots (Nat wouldn't settle for one) and three weeks at the College Inn—and would all who know nothing about art be good boys and desist from villifying it.

## Howard St. Combo

Discovered a fine, beautiful quartet at the Bar O' Music on Howard street—only to realize the "discovery" actually dated back some seven years when the group, the Four Shades of Rhythm, first got under way at Cleveland's Cedar Inn.

Leader of the group is guitarist Willie Lewis. Minus an army vacation and some time with Benny Carter, Willie has been featured in the better sepias and ofay Cleveland clubs. The Shades of Rhythm are certainly one of the better jazz combos hereabouts.

The unit features Oscar Lindsay on stand-out vocals, and good brush work on a tom-tom; Eddie Myers, bass; Eddie Macafee, piano, and Mr. Lewis.

## James Here On 8th

Harry James plays his annual one-niter at the Aragon ballroom Sunday evening, June 8. Teddy Phillips' fine band winds up its first engagement at the north side ballroom the next weekend. Dick Jurgens replaces, then Henry King (July 29) will probably carry through the summer. Lawrence Welk comes back into the Trianon July 8.

Chet Roble's trio, currently working in Peoria at the Clover club, returns to town June 9 at the Cairo. Altoist Boyce Brown and bassist Sammy Aaron are in the group.

Jimmy Dale's mixed group did a one-niter at Colosimo's May 23. . . . Nick Vias' trio—Nick on bass, Joe Petrak on accordion, and Skeets McWilliams on guitar—is now working at the Old Hickory, Diversey and Clark.

## Boogie Folds

The Rhythmboogie finally folded, after a long bout with creditors. Understand several recent at-

Box Score  
Chicago Concerts

May 11, Civic Opera House: ART TATUM.

The usual amazing musicianship, despite Tatum and his piano miniaturized by the immense stage and sparsely filled hall. Highly enjoyable musically.

May 11, Twin Terrace cafe: BUNK JOHNSON.

Again it was guitarist-vocalist Lonnie Simmons who stole John Schenk's session from its star. Bunk played haltingly but with a nice tone, failing too often, however, to drive the group as a New Orleans trumpet must. Other musicians were excellent.

May 18, Moose hall: DOC EVANS.

One of the very greatest Dixieland trumpets, this session was one of the most thoroughly stimulating the hot and cold Hot Club of Chicago has had. See George Hoefer's review.

## Reviews Next Issue

May 25, Kimball hall: SIDNEY BECHET and MAX KAMINSKY.

June 1, Terrace Room: CHARLIE VENTURA and JIMMY McPARTLAND.

tractions were left holding part of the bag; might open up again, though. . . . That Dick Davis quartet, the group John Hammond was raving about, is at the hip Palm Gardens, a late hours musicians' hangout.

Lionel Prouting, ex-Spike 88er, working with Sid Fisher's smooth quartet at Helsing's. Patti Page, CBS chirp, did a bang-up job there last month. . . . Teddy Walters with Allen Eager on tenor was a last minute replacement for Max Kaminsky last month at Jump Town. (Oh, these deadlines!)

## Burton Trio Back

At the moment the madcap, but thoroughly capable Joe Burton is back at the Tailspin with his original trio—Benny Weeks, guitar, and Bill Holyoke, bass. The latter two were with Arnold Ross (ex-Harry James pianist) at the Chez Paree as Lena Horne's accompanists. Jane Hamilton, a promising singer from

## College Inn Show Is Great

Chicago—Trend-wise or not, the departure of name bands from the College Inn, replaced by music acts and small combos, is paying off with excellent shows and fuller and happier crowds.

But don't sell your favorite name band short. The simple fact is that the Hermans, Thornhills and like were never too effectively showcased at the Hotel Sherman room. This new policy is bringing business back into the room with a well-rounded, produced show that the big bands never found.

Sarah Vaughan, Mel Henke, Herbie Fields, the Honeydreamers, and, of course, the Harmonicats rounded out the second of the new shows; one that was never bad musically and always enjoyable. The Stan Kenton All-Stars, nine men fronted by tenor saxist Vido Musso, have since replaced Fields, and June Christy was understood set to follow Sarah June 5. Henke's option was renewed, continuing until June 19. Then the Joe Mooney Quartet takes over.

## June Christy

have since replaced Fields, and June Christy was understood set to follow Sarah June 5. Henke's option was renewed, continuing until June 19. Then the Joe Mooney Quartet takes over.

## Review of Show

As for the show:

Sarah Vaughan: In her first name location test with a not too-hip audience, Sarah came out way on top. On her first shows she exhibited complete poise, a charmingly sweet personality and a voice most of the noisy patronage listened to with awe. A few unmusical listeners like the *Chi Sun's* columnist Dale Harrison found her beyond their intelligence. Most shows she did two encores. She is certainly, with Ella Fitzgerald, one of the most exciting singers on the scene today.

Honeydreamers: Two really cute gals and three clean cut fellows almost made one forget how they sang—which is, incidentally, far less obnoxious than most groups. They exhibited taste and feeling for what they were doing, beyond that the audience and mediocre acoustics failed.

## Henke's 'In a Mist'

Mel Henke: Outside of Sarah,

the coast, opened with Joe, but the two had temperamental difficulties and she quit opening night.

Aristocrat records, an enterprising local diskery, has pacted the much talked about Jackie Cain. She'll do several sides with Georgie Barnes. Ditto the Five Blazes, recently at the Tailspin.

high spot of the show was Mel's delicate *In a Mist* with the Honeydreamers. (It certainly would have knocked Bix right out.)

*Honky Tonk Train*, much more imaginative boogie than is usually heard today, *Tea For Two* and DeFalla's *Fire Dance* were his other selections. He impressed this listener as starting about a century ahead of where Jan August (who Henke replaced) left off—well, musically, anyway.

Herbie Fields: The leader's soprano was effectively showcased



Mel Henke

in *Soprano Boogie* and *Jealousie*. The band cut a good show despite a new trumpet and drummer. There's good piano and guitar, and usually a very danceable beat.

The Harmonicats: Here is the "sleepers" act of the year. Musically they're so-so; in showmanship, they're tops. They end the show and easily drag down the most response. —don

## New Wax Guide Out

New York—New aid to tyro tallo collectors came out here last month under the name of *Record Collectors Guide*, with jazz and classical sections written by John Hines and Ben Hyams. Book includes advice on starting a card file, needles, phonographs, and a basic jazz and classical record collection.

New York—Carmen Cavallaro opened the Astor roof May 19.

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"STRANGER THINGS  
HAVE HAPPENED"  
"MY HEART WAS  
DOING A BOLERO"  
"LET'S DO THE  
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## 'Don't Blame Show Biz' Billie Pleads To The Press

(Jumped from Page One)

of my own money taking the cure for three weeks. Maybe I was a fool to do it. It put me on record. They may have suspected before, but they were never sure of it. Now the federal people tell me they may send me away for another cure—and they never tell you how long it will be.

"Just when things were going to be so big and I was trying so hard to straighten myself out. Funny, isn't it?"

### Tucker Not Involved

"Bobby Tucker? My piano player? Baby, the strongest thing he ever had in his life was a Camel cigarette. Believe me he is the most innocent thing that ever was. (Ed. Note: Tucker has been released due to lack of evidence.)

"You know what actually happened? I was coming back to the hotel and we noticed a lot of people around it, and my driver Bill said it looked it had been raided. I told him he was crazy, but we parked by the side of the hotel, and he went up there to see what was going on. He saw some agents and came running back to the car. Evidently he had one offense against him for something and they had told him he would lose his car if he did anything else. Well, he started the car like it was a jackrabbit, and we tore by a couple of policemen on the sidewalk.

"I heard a couple of sounds like shots, and I asked him and he said yes, they were shots but that he was afraid to stop, he didn't know what was going on. So we came back to New York City.

"Don't believe that business about our trying to run down an agent. Were we driving over the sidewalk? You know another funny thing: one of the officers mixed up in the case is Lt. Anderson, Marian Anderson's nephew.

### Husband Held

"They're sitting on my Joe Guy downtown now. They're holding him on \$3,000 bail, claim he was mixed up with some of the stuff they found there. Joe's been a

headstrong boy. When I first knew him, he was just playing horn for Lucky Millinder. I gave him a lot of clothes and a band. Guess it turned his head, he ran through \$35,000 with the band and nothing ever happened.

"But don't let anyone tell you it's his fault. My manager Joe Glaser hates him, says he's responsible for everything that has happened to me. Don't you believe it. I'm grown-up. I knew what I was doing. Joe may have done things he shouldn't, but I did them of my own accord, too. And I never tried to influence anybody else or do anything to hurt anyone. Joe didn't make it any easier for me at times—but then I haven't been any easy gal either.

"I've made lots of enemies too. Singing that *Strange Fruit* hasn't helped any you know. I was doing it at the Earle (Philadelphia) 'til they made me stop. Tonight they're already talking about me. When I did *The Man I Love* (at NYC's Club 18), I heard some woman say, 'Hear he's in the jug downtown.'

### Won't Divulge Info

"Jimmy Asendio? They grabbed him for bringing some stuff in wrapped in a stocking he said was mine. Actually what they want me and Joe to do is tell them where—and that is something I would never be sure about. I'm just not cut out for that.

"Of course my singing was never better because of it. I was unhappy and a Negro and a lot of other things. But that was still no excuse—you don't have to tell me that. It's just wrong somehow that it happened when I was trying to turn around.

"I guess *Down Beat* is going to chew me to shreds like the papers are doing. Ned Williams has known me ever since I was a little girl—'bout as old as that 14-year-old picture of me they used in the papers. My eyebrows were all off 'cause I tried to shape 'em, and took half of one off by mistake. I never won the *Beat* poll. Guess I never will now.

"Don't forget though. I just want to be straight with people,

## Lewis' Future



New York—Showgirl Future Fulton has joined Paul Lewis' band at Fan and Bill's in Glen Falls, N.Y., as a vocalist. Just 21, the promising Future hails from Lubbock, Texas.

## Uncle Sam Relents, Union Stands Pat

New York—While the Internal Revenue department here has shown signs of relenting in its opposition to incorporated bands because of changes in social security tax collections, the AFM has not. A *Beat* check with Petrillo headquarters revealed the information that the union's edict forbidding incorporated units still stands.

I. R. bureau had indicated to several band leaders that it might look the other way with reference to incorporated bands if collection of S.S. taxes was assured in front.

not have their sympathy. And remember, nobody else in show business has made as many mistakes as me."

## Gordon Mac Rae Top Net Voice

Chicago—If you've been led to believe that Bing Crosby's 400-odd station hookup on his Philco transcription series is high total for a singer, you're wrong—or will be this summer. For then Gordon Mac Rae will have well over 500 stations tuned in to his vocalizing at one time or another.

## Sarah On Theater Jaunt

Chicago—Sarah Vaughan, who closes at the College Inn June 5, starts a theater tour with Louis Jordan at the Royal theater, Baltimore.

Dates in the tour include the Howard, Washington, D. C. 6/13-19; Apollo theater, New York, 6/20-26; and the Regal theater, Chicago, 7/4-10.

The singer is then scheduled for four weeks, with options, at the Bodge in Hollywood, opening July 15,

Mac Rae, who is studying emcee of the Saturday Teen-timers Club, over 101 NBC stations, recently pacted with Gulf Oil for a twice a week transcribed series, *Songs By Gordon Mac Rae*, over 280 stations. Series is already under way, is heard Tuesdays and Thursdays 12:40 to 1 (EST).

Just a few days before, Mac Rae nabbed a goodly slice of the Fanny Brice summer replacement. He will be on the Friday night stanza beginning August 1 for five weeks with a musical format built around him. That's another 150 stations.

101-280-150: 531 stations.



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It's a second daughter for The Horn and The Legs, Mr. and Mrs. Harry James to you . . . William Morris set a six week English tour for the Ink Spots at 15 gees per stanza, opening September 1 at the Casino theater in London . . . Victor has gone on a French kick, signing both Maurice Chevalier and Jean Sablon.

WNEW in Manhattan banned all Billie Holiday discs as a result of her publicity, did the same with Anita O'Day when she got in trouble . . . Lawrence Welk is held over until the end of June at the NYC Roosevelt, has done better business there than any band, except Lombardo . . . Van Smith, ex-Alvino Rey pianist, is building his own band.

Story about a proposed union tax per record on all disc jockey programs seems to be just that. AFM headquarters denies existence of any such plan . . . Pete Mondello, cousin to Toots, subbed at Ryan's for Sidney Bechet when latter was ill . . . Seconds before a nurse arrived to care for her, Mrs. Billy Daniels jumped from a window and was fatally hurt. They have three children.

Two groups, one headed by Art Hodes and the other by Rudi Blesh, are planning regular boat trips around Manhattan island, complete with jazz band. They may unite in the project . . . Willie Smith and Charlie Ventura, hashing it over on Eddie Newman's Sunday night music show over WOR, agreed that Chu Berry played faster, but that Coleman Hawkins has a broader harmonic conception . . . Chubby Jackson presented Vivien Garry with a five-string bass.

Margaret Whiting, Capitol vocal star, is setting up her own publishing firm with a catalogue based on the songs of her father, the late Dick Whiting . . . Tax collectors took over the Brown Derby in Washington, D.C., the only white spot there regularly featuring jazz . . . Warner Brothers bought The Two

Worlds Of Johnny Truro (reviewed in Down Beat April 23) and Bette Davis probably will play it.

Alyce King (Mrs. Syd de Azevedo) gave birth to her second son in Hollywood. Her three sisters are anticipating, Luise (Mrs. Alvino Rey) in the near future, Yvonne in July and Donna in September . . . Teddy Walters wooden-facedly refused a saw-buck tip from a Three Deuces customer to pose with him for a photo. Teddy told him the union scale for stand-bys is twenty . . . Spike Jones has a gorgeous advance agent, Virginia de Luce, a blonde model.

Cat Anderson's nickname has given him nine lives apparently. He fell down a whole flight of stairs in Harlem without a scratch . . . Ina Ray Hutton broke up her band at the close of her theater engagement in Hartford . . . Willie Smith will rejoin Harry James soon . . . Lucky Thompson took Corky Corcoran's tenor chair with the Ike Carpenter band on the coast.

How mixed up can you get? We noted that Ray McKinley ad in Washington with Ray Anthony's photo, have since learned that a prior ad carried Ray Eberle's likeness! And Johnny Long visited a music store in Pennsylvania as a promotion, to find his name three-sheeted out-

## It Isn't As Easy As It Looks



Los Angeles—Listening to the playback at a Dial recording session are, in the usual order, drummer Harold (Doc) West, altoist Charlie Parker, pianist Erroll Garner and bassist Red Callender.

side—with a huge pic of George Paxton! . . . But the payoff was the N.Y. World-Telegram item on May 21: Desi Arnaz is off for a six week band tour with Lucille BAGG tagging along!

## Saxist to Wed

New York—Sy Slegal, saxist with the Paul Ash band, is slated to wed Muriel Greenberg in mid-June.

## Kaye Cuts MCA, To Book Self

New York—Sammy Kaye, following the lead of Vaughn Monroe, has left his booking office (MCA) and will place all dates himself, keeping the normal agency commission. This is deemed an operation to be swung only by the biggest names since booking offices normally have a tight hold on choice locations and would not welcome outsiders.

## J. C. Has Movie Bit

New York—It's the movies for J. C. Heard's band. JC, who recently worked the 845 Club in the Bronx, is also featured in the 20th Century Fox pic, *Kiss of Death*, starring Victor Mature. The production, being filmed in this city, has Heard introducing *Beautiful Moods and Congo Conga*.

## Palitz To Coast

New York—Morty Palitz, Decca recording chief in this city, is being shifted to Hollywood where he will handle Decca's west coast waxing with Leonard Joy.

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## The Beat Can Be Made—But Only By Those Who Have Something To Say

Elsewhere on this page, heading the Chords and Discords column, is a letter from a reader which contains much food for thought. The letter, from a Jack Lord of Brooklyn, hits strongly at what has been called jazz's "tight little circle" of critics. Lord charges that too much criticism today is but "banal trivia dashed off by unthinking incompetents". That is harsh wordage, and as Mr. Lord does not name names, we trust he had in mind no *Down Beat* staffers.

A letter such as this particularly concerns *Down Beat* because we have always fought the threat of a "tight little circle" by holding our pages wide open to new contributors. In the 14 years of our existence many, many writers first saw their criticisms appear in the Beat. Some now do better for themselves elsewhere, a few no longer write, others were replaced when the editors deemed their work no longer good reporting or good criticism. In their places the Beat has new names—Emge, Gottlieb, Haynes, Levin, Ronan, a few others. They write as they feel and think—what they say is part of *Down Beat* today, and the Beat permits them to continue writing because we believe their views are accurate, timely and unbiased.

The only way to successfully combat the threat of this "tight little circle" of writers—and Mr. Lord clearly points out just what that threat implies—is to encourage new writers.

If Mr. Lord sincerely wishes to write about jazz he will find the only "know" is *Down Beat's* address, the only "requirements" a lucid pen and unprejudiced knowledge and understanding of music. He can help the cause of jazz as he says he desires by constructive writing, not destructive—and by avoiding the pitfalls so many of the Beat's unpublished contributors fall into—the "bias, prejudice, subjective thinking, dogmatism, opinionated views and jazz reactionaries" that his letter condemns.

*Down Beat* is neither Democratic nor Republican, Communist nor Fascist, New Orleans nor Be-Bop. The music scene is reported as it is found, music is evaluated not on the jingle of the cash register but on sound, musical merits. Having no editorial policy beyond that, embryo critics should find the Beat's pages as easily accessible as some wench in *Forever Amber*—providing they can write.

We believe there is a serious threat to jazz in the quality (or lack of it) of criticism of many of its writers. In jazz's mushrooming growth, there has been too much misinformation and phony cultism, without so-called critics adding to the confusion with vicious misstatements.

What music needs today is not bearded, horn-rimmed spectacled characters who shout loudly from soap boxes against all styles of jazz not to their liking. What is needed are those who can assimilate all music, know the good from the bad and report on it.

Jazz needs new writers, fresh writers, writers with no commercial objectives, no knives to wield.

Our pages are open to them. They'll remain wide open to all who have something to say.

## New Schillinger Work Is Due

New York—With Schillingers already having published his system of musical composition, the late Joseph Schillinger's *Mathematical Basis of The Arts* will be published in fall by the Philosophical Library here.

Essential idea of the work is an integrated analysis of all esthetic creation by means of mathematics, and an attempt to establish a system of laws common to all artistic enterprise.

Schillinger died here in March, 1943, after a long teaching career started in Russia.

YOU save \$1.50 by having a year's subscription to *Down Beat*. Only \$5 for 26 issues. See the subscription form on page 27.

## For 48 More



New York—The Duke lights a 100-year candle on the occasion of his 48th birthday, celebrated backstage at the Paramount theater. This is also the 20th anniversary of the Ellington band, which opened at the Cotton Club in 1927.

## Green Perfume



Cedar Grove, N.J.—Here Ray McKinley demonstrates the title of his majestic disc *Red Silk Stockings and the Green Perfume*. The snoop and sniff disc has the longest name of the current releases.

## RAGTIME MARCHES ON

### NEW NUMBERS

ADAIR—A daughter, Janis Marie, to Mr. and Mrs. Robert Adair, May 5 in San Francisco. Dad is disc librarian at KGO there.

COWAN—A son to Mr. and Mrs. Halsey Cowan, April 30 in New York. Father is attorney for Signature records.

DENNIS—A son to Mr. and Mrs. Matt Dennis, May 7 in Hollywood. Father is Capitol recording artist.

DI PARDO—A son, Tony Jr., to Mr. and Mrs. Tony Di Pardo, May 3 in St. Louis. Dad leads band; mother sings.

DIX—A son to Mr. and Mrs. Tommy Dix, recently in Hollywood. Dad is night club vocalist.

DUKOFF—A daughter, Dedra, to Mr. and Mrs. Bob Dukoff, May 17 in Santa Monica. Dad is tenor saxist and manufacturer of saxophone mouthpieces; mom is former Anita Boyer, onetime Harry James and Jimmy Dorsey singer.

FINLEY—A son to Mr. and Mrs. Larry Finley, May 8 in Hollywood. Dad heads transcription company.

GROSS—A daughter to Mr. and Mrs. Al Gross, recently in Brooklyn. Dad is member of Johnny Long vocal group.

GUY—A daughter to Mr. and Mrs. Bobby Guy, May 18 in Hollywood. Dad is trumpeter; mother is singer Baby Rose Marie.

HARE—A son, Gary Hugh, to Mr. and Mrs. Spencer Hare, May 7 in New York. Dad heads local bakery.

HODGES—A son, John Jr., to Mr. and Mrs. Johnny Hodges, May 15 in New York. Dad is altoist with Duke Ellington.

JACOBY—A son, John David, to Mr. and Mrs. Don Jacoby, April 14 in Chicago. Dad is ex-Les Brown trumpet player now with the Breakfast Club ork.

JOHNSON—A daughter, Judith Christine, to Mr. and Mrs. Harold Johnson, March 15 in New York. Dad is manager of Cafe Society Downtown.

KENNELLY—A son, Robert, to Mr. and Mrs. Jerry Kennelly, May 7 in New York. Dad is Dean Hudson band manager; mother is former vocalist.

MYERS—A boy to Mr. and Mrs. Lee Myers, May 14 in New York. Mother is Kay Lorraine, radio vocalist.

## CHORDS AND DISCORDS

# Intelligent Criticism, New Writers Necessary To Keep Pace with Jazz

Brooklyn, N. Y.

To the Editors:

What is the standard method of becoming a jazz critic? What is required? Who must I "know", and how do I break into what Michael Levin calls a "tight little circle"?

You are interested in advancing jazz to the point where it is known and understood by the public. An admirable ambition! But—and by your own admission—there is a deplorable lack of intelligent criticism by which to convey jazz to the public, to better the standards of jazz musicianship, and to wean an infant art into its rightful maturity. Yet, we find the "tight little circle" in command of the situation. The same things said by the same people and read by the same jazz addicts. This hardly seems to be advancing anything in any direction or for any purpose.

I have read articles by supposedly authoritative writers, reputed to be close to jazz, who obviously don't know what the hell they're building. I've run into bias, prejudice, subjective thinking, dogmatism, opinionated views and jazz reactionaries. I've seen radicals running down blind alleyways, scatterbrained and hopped up over some meaningless new innovation.

How can jazz expect to stand in its rightful place if its criticism is banal trivia dashed off by unthinking incompetents?

So you see, *Down Beat*, there are a few of us who see the enormous universe of jazz possibilities as infinite. I believe that I may be able to help the advancement of an art so young that it hasn't been properly defined as yet. Perhaps you may be able to help me with suggestions as to how I can help. I do know jazz, and I think I understand it.

THOMPSON—A daughter to Mr. and Mrs. Johnny Thompson, May 16 in New York. Dad is radio chanter.

WAYNE—A son to Mr. and Mrs. Robert Wayne, April 28 in Chicago. Mom is former Eleanor Kalow, songstress.

WYNN—A son, Robin, to Mr. and Mrs. Robert G. Wynn, April 3 in San Francisco. Dad, former Henry Busse baritone saxist, now has a record shop.

### TIED NOTES

CARBONE-SHEA—Vince Carbone, saxist with Tex Beneke, and Beth Shea, model, May 19 in New York.

GREENHAUS-DAVIES—Larry Greenhaus and Gwen Davies, former Sherwood and Lee Castle vocalist now in radio, March 30 in New York.

GRUBBS-WOLFAL—Babe Grubbs, bassist with Jimmy Fay, and Betty Wolfal April 28 in Winona, Minn.

LAWS-BUTLER—Jerry Laws, singing lead of the Broadway show Finian's Rainbow, and Louisa Butler, May 11 in New York.

MICHELIS-COLLINS—George Michels, drummer, and Barbara Collins, also a drummer, April 16 in Yuma, Ariz.

MURPHY-TRANTER—Norman Murphy, trumpeter, and Iris Tranter, ex-dancer, May 10 in St. Louis.

### FINAL BAR

ADAMS—Mrs. Leonard Adams, wife of Chick Adams, former Abe Lyman arranger now in radio arranging, May 5 in Stamford, Conn.

DANIELS—Mrs. Adrienne Daniels, wife of vocalist Billy Daniels, recently in New York.

DePALMA—Angelo DePalma, 59, vaudeville and concert vocalist, May 5 in Cleveland.

GAY—Blossom Gay, 28, night club and radio vocalist, recently in Pittsburgh.

HOMER—Mrs. Louise Homer, 76, former New York met contralto, May 6 in Winter Park, Fla.

LENZO—Tobia Lenzo, 54, restaurateur and former musical conductor, May 4 in Staten Island, New York.

McGLYNN—Rose O'Byrne (Sheridan) McGlynn, Broadway legit show singer before 1900, May 7 in New York.

MILLER—Mrs. Naomi (Peterson) Miller, 32, radio singer, May 2 in Tiffin, Ohio.

PALMER—Eleanor Massey Palmer, coloratura soprano and Connecticut State Federation of Music Clubs officer, April 30 in Bridgeport, Conn.

SHERMAN—Lawrence Sherman, 48, former radio vocalist, May 5 in Cincinnati.

WILCOX—Allen M. (Rooney) Wilcox, 76, former circus musician, April 23 at Gobeles, Mich.

### LOST HARMONY

KRATZER—Mary Broadmeyer Kratzer, opera and concert star, and Harold T. Kratzer, March 14 in Bridgeport, Conn.

WILSON—Judy Starr Wilson, former radio vocalist, and Maitland A. Wilson, May 19 in Chicago.

stand it because I have played it and lived with it.

I would appreciate an answer, a word of advice from you of the "tight little circle".

Jack Lord

## British Jazz Scene

Kingsbury, London, England To the Editors:

The E.M.I. concern and Decca hold the entire field between them, E.M.I. drawing from the Victor catalog and from Columbia for its American releases, while Decca issues American Decca on a Brunswick label.

Such enterprising firms as Capitol, Musicraft and Keynote are just unheard of here. Some collectors are getting current American wax via friends or through associations formed during the war. Some are selling a four-disc album for \$16 here!

Plans are afoot to publish the *Esquire Jazz Book* series here. Current Esqy book with its heavily biased articles for Condon's boys will please many of the pre-1935 collectors. George Hoefler's column on the Venables-Baxter fiasco shows the ridiculous and fanatical pursuit of insignificant facts and stories relating to pre-'35 jazzmen.

Radio presents a dismal picture—just about nothing to offer the enthusiast. When the BBC fails us we can always tune into the AFN broadcasts from Munich—I heard nearly all the Woody Herman shows that way.

Colin Derry

## On Frigid Rochester

Baldwin Park, Calif.

To the Editors:

I read the article "Rochester Sad, But Stuff Is There" by Bill Gottlieb. I am a Rochester boy, but I liked music enough to get out. Gottlieb's article was true; with all the talent in Rochester, it all goes to waste.

When I left there for Los Angeles non-union musicians were making more dough than the union men. The only guys who had steady jobs were the ones working in the union office, or their cronies. When I joined the union they asked me one question—"Have you the \$50 cash?" They didn't care if I could blow my nose.

U. Brunl

## —And Buffalo

Colden, N. Y.

To the Editors:

As I make Buffalo my stomping grounds, it is of that frigid locale I speak. Author Bill Gottlieb should have been more explicit in his very brief run down of the music situation in that town. Mention of Art Tatum and Mary Lou featured in local spots makes the scene sound at least respectable. Truth is any touch of genius the aforementioned, or any others, may manage to offer up in the face of the unhip clientele falls with a dull thud on the collective ear. The cats that work this town earn their cakes, believe me.

As to local talent. I wonder how they stay out of the looney bin. They are all forced to bury themselves in some commercial nitery or "no-talent" group.

Maybe things will pick up, though—after all, how rectangular can you get?

H. J. Riehle



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A COLUMN FOR RECORD COLLECTORS.....

## THE HOT BOX

By GEORGE HOEFER, Jr.

Jazz purists scream and holler that modern be-bop is phony over-emotional musical prostitution far worse than the ineffectual commercial mutterings of Eddy Howard and Sammy Kaye. On the other hand, the modernists rant that Dixieland is illiterate noise. Extremists of either ilk are off the track, but far. Jazz from New Orleans to Raeburn is an American musical product that has been buried under a continual avalanche of Tin Pan Alley tunes rendered in a sickening, simple manner.

Jazz appreciation divided is a hindrance to musical education while unqualified support of good jazz, whether it be the lively New Orleans type or the musicianly arrangements of Ellington and Kenton, will help to create the necessary demand for music on the radio, record, in the movies and on the concert stage.

Every day we see musical novelties like the Harmonicats selling one hundred copies of *Peg O' My Heart* while the best selling jazz record will turn over at the rate of five copies per day. Consequently, the musical novelties are promoted like mad and literally pushed down the throats of the unsuspecting jar heads.

When one of the major record companies does something for jazz the following happens. A major cuts modern jazz and a certain contingent of reviewers either refuse to cover the records or worse than that lambast the companies for daring to release the sides. Then when a major reissues some old jazz classics or brings a group of old timers together to record the modernists complain about the wasted wax and make fun of the record company. Naturally, the record manufacturers say to themselves, what goes, with this jazz business? Who's crazy?

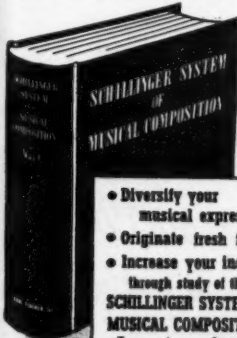
The discerning jazz record collector makes up the largest group guilty of the above reaction to what jazz is released. All are entitled to their own tastes and preferences, but more jazz will be forthcoming if instead of knocking the jazz they don't prefer they confine themselves to praising the music they like.

People becoming interested in jazz for the first time are confused when they hear the various adherents to a particular style of jazz sound off. The Hot Box would like to see all the different factions in jazz get together and push all good music.

**JAZZ RECORDS:** The Jazz Man Record Shop has released some piano solos by the pianist-collector from Seattle.—Johnny Wittwer. Six sides are ready *Ragged But Right*, *Aunt Hagar's Blues*, *Ace In The Hole*, *Two Kinds of People*, *Raetime Nightingale* and *Bill Bailey*.

### Miscellaneous

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CARL FISCHER, Inc.

Bend, Indiana, is doing a record review column in The Merchant News, an advertising newspaper published and distributed throughout northeastern Indiana. The column is called The Record Rak.

The Reading Jazz Society, 1043 Mulberry st., Reading, Pa., is very interested in the whereabouts of Teddy Grace. Teddy recorded quite a few vocal blues for Decca some years ago.

Rod Jellema of 1312 Giddings ave., Grand Rapids, 6, Mich., located an interesting record on Victor V-4011 by Doc Daugherty. Tunes are *Ninety in the Shade* and *Alcoholic Blues*. The band sounds like a twelve piece outfit with a fine guitar, and a bass sax which sounds like Rollini, a Nichols-sounding cornet and a tenor sax played in the Frankie Trumbauer vein. Any information on records in the 4000 series will be appreciated by Jellema and the Hot Box.

## JD Fugitives Form Own Trio



Buffalo—These fugitives from the rhythm section of the recently disbanded Jimmy Dorsey crew are playing at the Stuyvesant hotel here. They are Herb Ellis, guitar; Lou Carter, piano; Johnny Frigo, bass. Combining names, they call themselves the John Carls trio.

## Radio Show Gets Polite

New York—Figuring their Sunday afternoon CBS (2:30 EST) show, featuring Phil Davis and Phil Hanna, needed a little more class, the Hires root beer people have changed the program's name from *Here's to Ya'* to *Here's to You!*

Singer Phil Davis, of the Hires radio show, continues as the top tennis player in the music business. Phil, whose exploits were written up in the *Beat* several months ago, defeated Jean Borotra, famed French indoor champ, at a recent indoor exhibition. The scores were 6-3, 6-4.

New York—Commodore's Sunday afternoon jam sessions at Ryan's 52nd St. club have been switched to Monday nights, same place.

## TOPS IN PERFORMANCE!



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# English Gal's 88 Sparks Jazz Unit

## Marian Page Is Hit In Hubby's Chicago Combo

By Sharon A. Pease

Current attraction at the Brass Rail, Chicago, is the fine four-piece group fronted by trumpeter Jimmy McPartland. The little lady who so capably handles the keyboard assignment is Marian Page, English-born wife of the leader. Marian, who has been in this country for little more than a year, has won the acclamation of both musicians and jazz fans. She displays unusual versatility and a great talent for interpreting and creating American dance music. "I love all of it—boogie, blues, evergreens, riff tunes, Dixieland and be-bop," Marian explains, with a pronounced British accent, "but my preference is for things in the modern idiom."

Marian, born in Windsor, Buckinghamshire, England, 28 years ago, was christened Margaret Marian Turner. She has played the piano as long as she can remember but had no formal training on the instrument until after graduation from high school when she attended the Guild Hall School of Music, London.

### Jazz Taboo

In addition to the study of



Marian Page

piano, violin, harmony and composition, she continued to play dance piano as an extra curricular activity and, having absolute pitch, was able to pick up ideas by listening to the radio and phonograph records. "Jazz was taboo," she recalls, "But we managed to have jam sessions occasionally."

She left school after two and a half years to take over one of the keyboards in Billy Mayer's piano quartet, a prominent vaudeville act. At this time she assumed the professional name Marian Page. "Didn't want to embarrass the staid Guild Hall faculty," she laughingly said. "After touring for a year I did series of broadcasts and conducted auditions for Carroll Le-

vis, the Major Bowes of English radio. Then the air raids came and we were forced to go underground."

### Works With USO

Shortly thereafter Marian joined ENSA, the English equivalent of the USO. A few weeks later she was shifted to the USO and during the next 18 months toured throughout the British Isles. Her unit was the first to reach France after D-Day and it remained close to the front lines as the armies fought their way into Belgium and Germany. Associated with the unit at various times were James Cagney, Willie Shore, Dinah Shore (no relation), Edward G. Robinson, Celeste Holm and Fred Astaire. Marian's duties included everything from accompanying singers and hoofers to organizing jam sessions.

On one of these sessions, October 1945, she met Jimmy McPartland, who had just come off combat duty in Belgium. They were married in February the following year. When Jimmy was discharged from service September 1945, he joined Marian's USO Unit. They left Europe in April 1946 and have since made their home in Chicago.

### Uses an Original

As a style example Marian has chosen an original titled *Page Of Blue*. She is one of that vast group of pianists who have difficulty in stretching more than a ninth. Therefore her conscious aim in this example is to reveal some of the tricks she employs

to overcome this supposed deficiency.

Regarding the prevalent, though fallacious, conception that large hands are a necessary part of the physical equipment needed to play piano—the piano is an outgrowth of early keyboard instruments that were invented and developed to enable individuals to play with full harmonic effect and accompany their own and other solos. Pianistic quality means full harmony in proper balance with the melody. Tenths are but one means of accomplishing this end.

Marian's example does much more than illustrate devices for the elimination of tenths. It displays a strong pianistic left hand with full harmony and excellent voice progression. Two outstanding characteristics of her composition are the rich harmonic substitutions, within the fundamental blues structure, and the logical continuity of melodic development.

Ed's Note: Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago 4, Ill.

## TD Plans Net Jockey Show

Hollywood—It looks like Tommy Dorsey will be the next bandleader to join the ranks of the platter pilots.

Louis Cowan, New York agent, is working on a deal under which a series of transcribed shows featuring Tommy as a platter chatter man, will be offered to networks and to independent stations somewhat after the manner of the Bing Crosby Philco stint.

Tommy would do his portion of the show with recording artists as guest stars. The phonograph records used will not be transcribed onto the marketed disc but are to be obtained and played by the releasing station.

Arthur Michaud, TD's business manager, says the deal, if it goes through is to guarantee the bandleader \$1,500,000 per year for five years. (That's what the man said.)

Slow blues



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Red Saunders leads his own combo featuring "Percussion Novelty"—a sending drum solo number full of torrid rim shots and jungle rhythms! Red is another WFL drummer in drumdom's hall of fame. He uses WFL "Super Classic" drums exclusively!



## Morrison Is One-Man Threat to Show Biz!

New York—If you think you've got a lot of irons in the fire, if you think you're in business, meet Bret Morrison! Here's a guy who's busier than the proverbial one-armed guy with the tangles. Bret Morrison is a baritone and was singing at the La Martinique here at press time. But, that's only scratching the top layer. There's more. Much more.

Although he is most interested in his vocal potentialities, Bret is a known radio actor. He's radio's The Shadow and has recently been signed to a new one-year binder after having portrayed the mysterious one for the last two and a half years.

### Sings on Soap Opera

His big accomplishment vocally was to crack a soap opera as a singer. Some months ago, he talked the Aunt Jenny program people into writing in a part for a romantic vocalist. The Jenny ailer runs in series of eight weeks and Bret's eight-weeker as a chanter drew so much fan mail that the sponsors have asked for another seg in the same pattern.

Due to the success of the Jenny stint, Morrison has had a radio package built around his vocals and another bundle featuring his chanting and reading of poems tied together—both up for sponsor consideration.

### Writes and Designs, Too

While we're in the radio department, it should be mentioned that he is the narrator on The Light Of the World, has played the romantic lead on the Romance Of Helen Trent, and appears regularly on Superman, Inner Sanctum, The Thin Man, Murder At Midnight, Ma Perkins,



Bret Morrison

Backstage Wife, Big Sister, Quick As A Flash and others.

In addition to his singing and acting, Bret is a writer and designer. He just recently finished the book and music for a musical, which he calls *Hi Sweet*. Morrison penned 13 tunes for the show while he wasn't busy designing the scenery. He currently uses his night club bookings as a showcase for his other more

serious talents. He pens both words and music for his special material and is ready to debut a complete club act with four separate sets of special numbers giving him the variety in one act of the combination of 16 tunes.

### Plans Tour With Rodeo

He feels that while the loot made in club work is hardly worth the effort he puts into it, the opportunity to present his material the way he wants to is worth the drag of the late hours and short pay.

To show his indefatigableness, the guy fashions his own clothes, recently decorated Paula Stone's apartment, teaches horseback riding and keeps a stable of imported cars. The cars—12 foreign makes—he rents out to studios for pictures.

Since some of his radio shows

## Doc Evans Fine Cornet Gives Chi Great Dixie

Chicago—The fabulous Minneapolis cornetist, Doc Evans, sparked the 18th jazz concert of the Hot Club of Chicago May 11. Welding a combination of Windy City musicians in such a manner as to produce the best Dixieland bash the club

has yet held, Evans' drive and pretty tone provided the inspiration needed to eliminate the usual tired sound emanating from the same old Dixieland groups. Doc's re-

laxed middle-register playing of standards was fresh and activating. Few solos and much of the traditional ensemble playing pleased the small, enthusiastic crowd. With the cornetist were Ed Schaeffer, trombone; Bud Jacobson, clarinet; Mel Grant, piano; Jack Goss, guitar; Earl Murphy, bass and Wally Gordon, drums.

Truly, he's a busy guy.—ron

laxed middle-register playing of standards was fresh and activating.

Few solos and much of the traditional ensemble playing pleased the small, enthusiastic crowd. With the cornetist were Ed Schaeffer, trombone; Bud Jacobson, clarinet; Mel Grant, piano; Jack Goss, guitar; Earl Murphy, bass and Wally Gordon, drums.

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# Union Puts Off Job Restriction Rule Until July

Hollywood—Local 47 in a surprise move has announced that the highly controversial ruling restricting studio and radio musicians from casual engagements, which went into effect April 28 following an unsuccessful attempt to stymie it by members affected, (*Down Beat*, May 21), would be held in abeyance pending a special general meeting in July. At that time the entire membership would be given, in theory, an opportunity to be heard.

The ruling refers specifically to contract studio musicians, earning about \$7,000 per year; radio musicians playing their full quota of shows (earning \$150 per week or more), and free lance musicians who have earned more than \$133 in one week.

Opponents of the work-spreading measure say that they do not object to the general principle of restrictive rulings but contend that the local's officers made this and other similar moves without adequate investigation and without giving the general membership a chance to approve or disapprove of the work-restriction measures.

## Turns Press Agent

Hollywood—Bill Carey, writer of lyrics to several top-selling songhits (*Who Wouldn't Love You, It Started All Over Again*) is taking a fling at press agency. He's joined John F. Whitehead office here.

## Peg's Plugger



Los Angeles—Clark Dennis, whose first Capitol record was his old favorite *Peg O' My Heart*, has been using the song as his theme since 1939. It was only recently that Peg began to reward her persistent plugger.

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or for \$1.50 we will send you our "LIFETIME" CELLULOID MODEL Money Refunded If Not Satisfied

# LOS ANGELES BAND BRIEFS

## High Prices Killing Hollywood Night Life

By HAL HOLLY

Hollywood—Night life here in movie town is waging a losing battle against high prices. The ops cry that they can't do anything about it as long as their operating costs remain at war-time highs. All I've got to say about it is that they had better find a way of doing something about it, now that spending budgets and incomes are down to peace-time lows. Even Hollywood with its fabulous salaries doesn't have enough people with money to burn to support places that insist on trying to charge prices that are ridiculous.

A recent example was the Saturday Night Club presided over at Henri's on the Sunset Strip by Lee Wiley backed by a swell little combo, the set-up we plugged so highly in our previous column. Musically, it deserved the plugs—but prospective customers who went there found themselves facing a minimum charge of five bucks a person, and — believe it or not — dirty looks unless attired formally.

It is hardly necessary to report that the Saturday Night Club didn't last very long. And Lee wants her friends to know that the prices and conditions were none of her doing.

### Jive Jottings

Musical interest this month will center on two spots—Billy Berg's and the Greenwich Village, the latter a Sunset Strip spot formerly known as the Cotton Club.

Slated for Billy Berg's, and frankly counted on by Billy as a last hope to keep the doors open at the Vine Street Hotspot, was Johnny Manone, who planned to have something mighty interesting in the way of a band. Wingy promised to present, among others in his line-up, Johnny Wittwer, pianist of deep-south flavor whose first solo records will be out soon on the Jazzman label. Also set with Wingy were Irving Veret, trombone; Bill Woods, clarinet; Al Pellegrino, tenor; Jack Marshall, guitar; Hank Wayland, bass; and our friend Zutty on drums. Dottie O'Brien will be doing the vocals.

The attraction slated for the

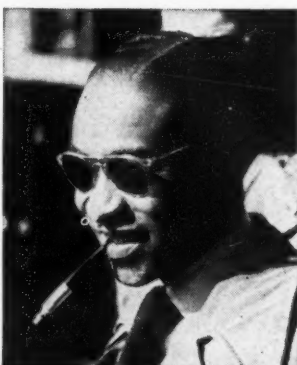
Brussels—Don Byas, who came to Europe with the Don Redman band, says he likes it here and intends to remain indefinitely. This informal snapshot was made by the Belgian jazz critic, Yannick Bruynoghe.

Greenwich Village, operated by Lew Leroy, onetime boss of the Swanee Inn, was a new combo organized by Phil Moore, who is making his first appearance on the Sunset Strip and his first appearance in a nitery of any type since he returned to Hollywood to take over the music director's spot for *Black & White*. Phil planned to use Ernie Royal, trumpet; Marshall Royal, reeds; Irving Ashby, guitar; Red Calender, bass.

### Notings Today

Page Cavanaugh Trio, following a stint at Ciro's, moved into the Santa Monica Ambassador. ... Murray McEachern and his new outfit replaced Jimmy Zito

## Likes Belgium



Brussels—Don Byas, who came to Europe with the Don Redman band, says he likes it here and intends to remain indefinitely. This informal snapshot was made by the Belgian jazz critic, Yannick Bruynoghe.

as bandstand partner to Charlie Barnet at the Meadowbrook, but Nick De Lano, singer who has been packaged with the M. M. unit, passed up the Meadowbrook.

Apologies to Nellie Luther, doing a solo stint at the Bocage, and her brother, Joe, who has his combo at the Downbeat Club, for misspelling the name "Letcher." ... The Aragon had Jack Barrow, a local bandman of territorial reputation only, in line to follow Alvino Rey, tossing Barrow at the formidable competition of Tommy Dorsey's reorganized band at the nearby Casino Gardens.

Tiny Brown split with Slim Gallard again and took a trio of his own into the Toddler House. ... Harry Schooler installed as new house manager of TD's Casino Gardens. ... Jess Stacy enlarged his unit to 14 men for a jaunt into the northwest starting June 5 at Jantzen Beach. ... Tilti Dieterle, gal pianist (now soloing at the Masque Room) who doubles as fashion model, is also on the staff at Hollywood office of Rodgers & Hammer-

## Local 47 Dough For Veterans

Hollywood—The \$63,116 turned over to the Los Angeles musicians' Local 47 as their share of royalties collected from record manufacturers will be devoted mainly to presenting concerts at veterans' hospitals here.

The royalty money will be used to swell the fund raised by the union in its annual Music for Wounded concert at Hollywood Bowl, to be held this year on July 2.

stein.

Bob Perry, the skin pounders' supply man, in a new location on Vine Street; also in a new Hollywood location is Harry Jones, the horn fixer. ... Edgar Hayes and unit the latest addition to Jules Bihari's *Modern Music* label roster. ... Paul Neighbors, who has been working as a single, returns to bandleading with combo at Catalina Island's Chi Chi Club.

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# Jerome's Versatility Keeps Him Busy Kearns On 4 Nets From Click

New York—Three headed monster in the accompanying picture is Jerry Jerome. Jerry, as the photo implies, is a versatile guy. For one thing, he's musical director of the Teentimer show. It's a chore that involves conducting orchestras from Ellington's to Eddy Howard's through themes, play-offs, play-ons, cues, etc. On some shows, he uses his own all-star studio unit, instead of guest crews.

Jerry also is recording director and repertoire head for Apollo records and Keystone transcriptions. The middle Jerome torso can be seen checking a stop watch. He's presumably waiting to see if there's still enough wax left for Illinois to screech off another high one.

Jerry started off in the music business as a tenor sax man. He was with Glenn Miller's first ork and blew away several years under Benny, Artie and Red. His recently released Jerry Jerome Trio album on Stinson was a critical hit; and a large percentage of the Apollo platters are either vocals backed by the Jerome ork or rhythm novelties by Jerry's Cats and Jammers group.

Seven years of medical training was Jerry's background for music. He dropped out one year to play music and earn enough to continue studies. He never returned. It was Jerry who, when visiting the Basie ork with Ben-



Jerry Jerome

Picture and story by Got

ny in March, '39, told Herschel Evans that he was suffering from a heart condition and not bronchial asthma, as Basie's tenor man was led to believe. Next day at the Crystal ballroom in Hartford, Herschel's bad tick-er stopped.

Philadelphia—The booking of Joey Kearns, the WCAU maestro, into Frank Palumbo's Click, name band spot, posed a tricky problem for the radio stations which carry more than a dozen local and network remotes from the massive nitery.

After a huddle with the station heads, Palumbo got them all to agree to carry Kearns music, the first local band to play the room, starting May 16. As a result, the WCAU studio band is being heard not only over the parent CBS network, but makes remote music for WFIL (ABC), KYW (NBC) and WIP (Mutual) as well.

Following Kearns, The Click has trumpeter Johnny McGhee reviving his band for a two-week stand, and follows with Ina Ray Hutton on June 11.

Caryle Corbin, maestro of The Dukes and former arranger for Andy Kirk, is the new bass slapper with Jimmy Oliver's band at the Zanzibar. He replaces Nelson Boyd, who's making New York his home while sweating it out for an 802 union card.

Lionel Hampton due back in town on June 6 for a one-night gig at the Met ballroom which will just about ring down the

curtain on the dance season. However, the Earle theater, in addition to The Click, will be providing the band fare during the hot months. Playhouse has Tex Beneke for the Memorial Day week with Vaughn Monroe following on June 6.

Ed Schausiel and Les Sternman, while sweating it out overseas, planned to build a band when they return from the wars. They returned and did it and now the Les Phillips ork is making a strong bid for fame in local ork circles.

Abe Neff off to Summit Springs Hotel, Poland, Me., for his 26th successive summer season.

Are you at liberty or in need of help? A Quick Action CLASSIFIED AD in Down Beat gets results.

## Duke Wax Pitch On Capital Station

Washington—Jerry Rhea, Duke Ellington's personal aide, has been travelling to this city each week for the last three months to participate in a special Ellington record show aired over WWDC each Sunday from 1 to 2 a. m.

The program, emceed by Willis Conover, is aimed at "uncovering a few of the roots of the tree that is now Ellingtonia." Through records and transcriptions, Conover carefully follows the Duke's career from 1925 to the present. Rhea, longtime associate of the Duke's and a fellow Washingtonian, provides the intimate details and personal anecdotes that are spaced throughout the show.

This last week, some twelve shots since the series began, has gotten through 1940, possibly the Duke's most prolific year. Rhea will continue with the show as long as the Duke remains in the east within practical travelling distance of Washington.

## Translate 'Jazzmen' For French Sale

New York—Jazzmen will become the first American book on the subject to be translated into a foreign language. Flammarion, a Paris publishing house, is slated to have the volume out in French early in June.

The chapter on New Orleans by Bill Russell and Steve Smith has been translated by the highly publicized French Existentialist, Jean Paul Sartre.

## Rex Sues Manager

New York—Rex Stewart, currently being sued for \$6,000 by Dave Sternberg, has filed a counter suit against his former manager for \$75,000. Rex claims misrepresentation on the part of Sternberg.

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The music world has conferred many titles on Gene Krupa—"The Kid With the Heat-Beat," "The World's Greatest Drummer," "King of Cymbals," "Doctor of Tympani," "That Ace Drummer Man" and many others. But the one he likes best is the one the drummers call him, "Just a Regular Guy." There is nothing "upstage" about Gene. He was born in Chicago in 1909, graduated from St. Joseph College, Rensselaer, Ind. Formed his own band, later joined Joe Kayser. Then with Red Nichols, Irving Aaronson, Mal Hallet and Benny Goodman. Formed the Krupa Band in 1940, which is now one of the country's finest. Gene's hobbies are stamp collecting, golf, swimming, tennis, football and basketball. He is 5'8" tall, weighs 145 pounds, has brown eyes and black hair. Never chews gum except when playing.

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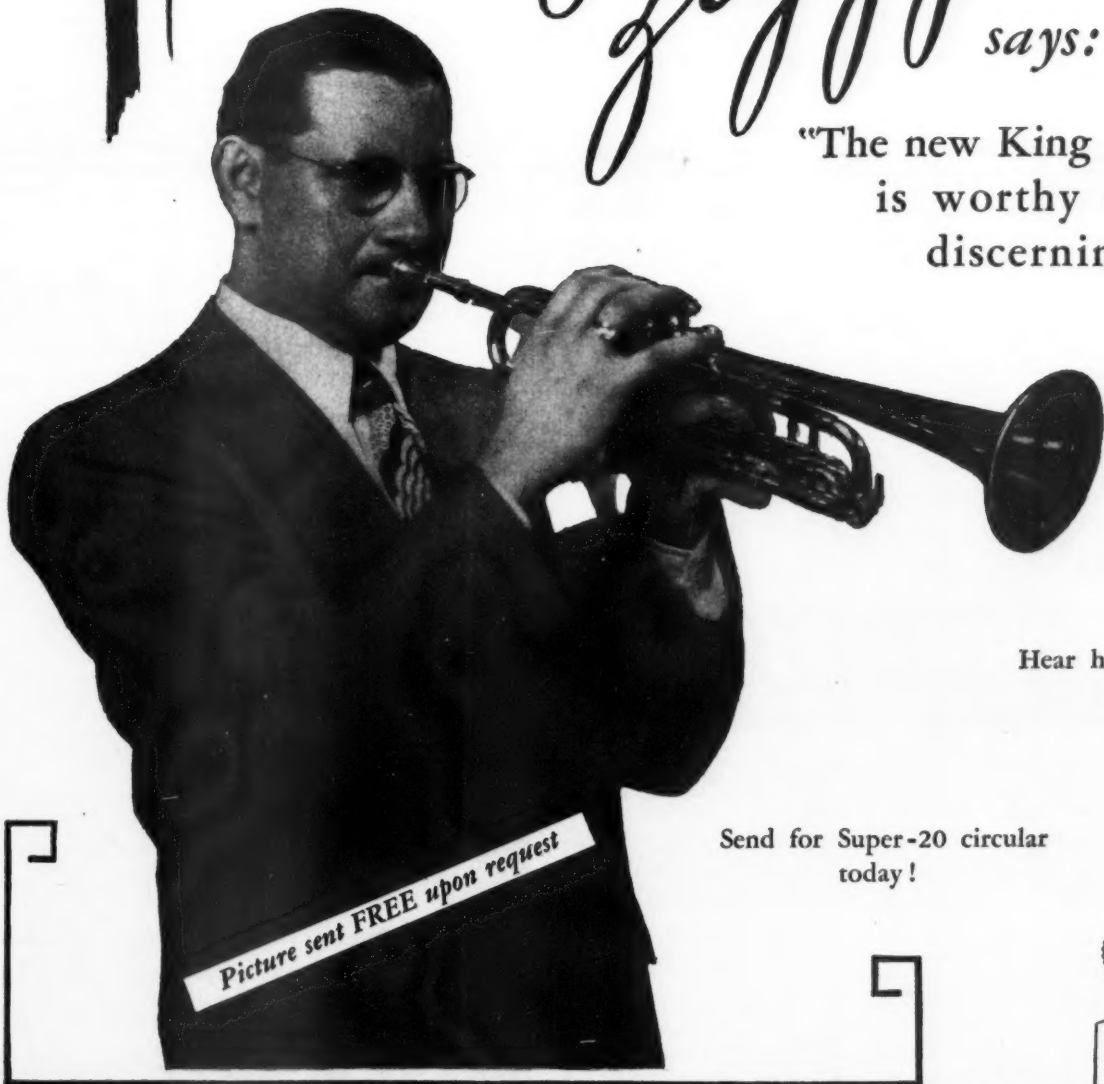
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## TRADE TATTLE



(Shoot all news about records, publishing and stuff to Trade Tattle, Down Beat, 2415 RKO Bldg., N. Y. 10, N. Y.)

## RECORDS

Bing's May 8 session at Decca had the following sidemen: Yank Lawson, trumpet; Vernon Brown, trombone; Hank D'Amico, clarinet; Art Drelinger, tenor; Buddy Weed, piano; George Wettling, drums; Perry Botkin, guitar; Bob Haggart, bass. Sides cut were *A Feudin' And A Fightin'* and *Goodbye, My Lover, Goodbye*.

Albert Millet, recently of Billboard, was named ad manager of Continental in place of Ralph Benson, who will devote himself entirely to publicity. . . . Performers at the Click in Philly will peddle their records in the lobby, to the mutual benefit of talent and management.

The smaller diskeries will be heard by Sen. Langer, who's investigating possible monopoly conditions in the industry. A spokesman will be Jack Pearl of the Phonograph Record Manufacturers' Assn. . . . Hawaiian orkster Harry Owens from Capitol to Columbia. . . . Bell records, recorded in Hawaii, going in for heavy publicity. . . . Larry Adler has re-signed with Decca. . . . Circle records has obtained exclusive rights from Jelly Roll Morton's estate to 125 masters cut for the Library of Congress and not previously released to the general public. Jelly Roll died six years ago next month.

Sonora's 39 cent black label record will probably jump to 50 cents. Exec Joe Gerl attributes the anticipated rise to the 20 per cent wage boost that terminated firm's recent strike. . . . Danny Kaye will joke for Decca instead of Columbia. . . . Paul Baron is Majestic's new musical director. New artists are Victor Lombardo and Percy Faith.

Capitol, which is preparing to crack the foreign market, has also expanded its domestic catalogue with an Americana red label that will carry corn from the mountains and plains, plus race sides. . . . WOV was the first station to play the Armstrong platters made by Louis in Europe years ago and recently imported by Vox. . . . A shellac extender called Dumor is being used by Commodore and others to stretch the hard-to-get imported product and to obtain greater wearing qualities.

## PUBLISHING

New ASCAP members include several pop music performers: Dave Barbour, Peggy Lee, Ray McKinley, Ralph Burns and Pete Rugolo.

*Passing By*, penned more than 10 years ago by Charles Trenet, John Hess and Paul Misraki, has been grabbed by Chappell and assigned to Jack Lawrence for an English translation before it gets an American build-up. . . . Marks now has Lou Camito on Harold Lee's staff there. . . . Irving Tantz now with Campbell-Porgie as professional manager.

Miller music is launching *45 Years Go By* by Charles Tobias and Peter DeRose, Norman Foley tells the Tattler. . . . Robbins is publishing a series of 12 choral selections with music by Domenico Savino and words by professor Harry Robert Wilson, choral director of Columbia university.

At press time, Merlin H. Ayles-

## It's Student Goodman Again



Hollywood—Mrs. Igor Stravinsky is here shown with her star pupil, Benny Goodman. Benny, who currently supervises a disc program beamed to the U.S.S.R., is learning Russian.

worth and Paul Porter were being eyed for the general manager slot left by the recent death of John G. Paine on the ASCAP board. Aylesworth is former NBC prexy; Porter a known political careerist. . . . Lawrence Welk claims a piece of *I Wonder, I Wonder, I Wonder*, pubbed by Robbins, credited solely up-to-now to Darryl Hutchins. The accordionist claims he altered the original manuscript for Hutchins about two years ago in Chicago.

Eddie Wolpin of Famous-Paramount publicity says the firm has okayed a gimmick to plug sheet music by buying spot announce-

ments on disc jockey shows. Idea, birthed by F-P's biz manager Lou Silberling, will be tested in the mid-west.

The new English waltz hit *How Lucky Are You* is being given the once over by many local tune plants. . . . Al Compante is in town from the coast. . . . Kermit Goell, of *Huggin' And Chalkin'*, back from Hollywood with a new pitch on *I Had A Wonderful Time in Columbus*.

## STUFF

Earl Bostic is at the Club Bengasi in Washington. . . . Randy Brooks' fine biz at the Pennsylvania in New York brought a holdover. . . . Tex Beneke's bookings are all screwed up because of his summer Chesterfield show which requires him to broadcast from New York studios twice a week and only once from

## McDevitt Quits Avodon Post

Hollywood—Barney McDevitt, has resigned the Avodon to take over a dance exploitation for Freddy Martin. Martin closes his long engagement at the Ambassador hotel's Coconut Grove on June 23 to do a tour of theaters and one-niters.

Eddy Howard takes over the Grove bandstand.

location. Same problem for Frankie Carle, who broadcasts from the west coast. Means a lot of full weeks being sliced into three day stints. . . . Singing commercials have been a smash hit in Italy, where they were recently introduced by Standard Brands. . . . Charlie Ventura's sextet a May date at Philly's Click.

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## HORN of PLENTY

By ROBERT GOFFIN

From the dirty slums of New Orleans to the gilded palaces of Europe, Louis Armstrong has played his way into the hearts of millions. How he conquered unbelievable obstacles to become the King of Jazz makes a success story you will never forget. Read it—for the thrill of your life!

With syncopation in his soul, little Louis Armstrong listened to his grandmother whisper stories about the savage Bamboula rhythms of the Voodoo. Amidst the shootings, red light districts and stormy gangbattles of the Creole world to which he was born, he also heard the strange new ragtime beats of Buddy Bolden, Big-Eye Louis Nelson and Alphonse Picou. Louis knew that his life was made for music.

HORN OF PLENTY tells the fabulous story not only of Louis Armstrong but of Jazz itself. It takes you back to their beginnings in the free and easy city of New Orleans, pulsing with the lust for life and the beat of ragtime. It carries you along to Chicago during the frenzied era of speakeasies and gangsters, and the New York of the feverish Thirties. It tells you of the bitter trials and the crowning triumphs that have made the name of Louis Armstrong one of the most glamorous of our times.

The author, Robert Goffin, is Director of the Museum of Jazz in New Orleans and a noted jazz critic. He has had access to Armstrong's personal notebooks, scrapbooks and intimate confidence. His book, therefore, is not only exciting reading but the last word in authority. Read it! Read it now! Get HORN OF PLENTY at your bookstore, or mail coupon for IMMEDIATE DELIVERY.

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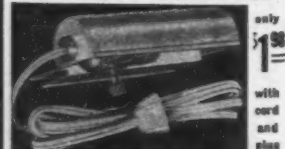
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## Deke And The Li'l Caboozers



Cincinnati—This is Deke Moffitt and his Little Red Caboozers who will soon chug up to Detroit to do their stuff. Left to right: Stan Plates, Tiny Bismeyer, Clarence Loos, Ilean Fallor, Maurice Seltzer and Moffitt.

## Palmer In Spin With Union

Pittsburgh—If Jimmy Palmer has little desire to work around these parts for some time don't blame him. The merry-go-round he and AFM Local 60 were on concerning his recent date at the Vogue Terrace is the cause justifiable.

Palmer's Vogue contract called for 12 musicians in his band and Jimmy brought 13 men, his full band, on the job. Local 60 smelled something amiss and jumped into the fray. Palmer was, in quick order, accused of working under scale, fined \$100 and told not to play the Pittsburgh area for a full year.

The decision was appealed to the national office in New York City, where it was ruled that the case should have been taken up with them originally as Palmer had a traveling band. It was then proven that Palmer's salary at the Vogue Terrace more than covered scale for 13 men, anyway. How that could have been ignored during the proceedings no one knows.

Then the Pitt local, not to be left holding any bag, said that Palmer's salary wasn't sufficient to cover traveling expenses from the band's last job. This was figured by the devious accounting method of applying the full amount, \$96, to the first week's salary—not spreading it over the four weeks he was at the Ter-

race. When that was settled, Palmer went on his way—only to open at the nearby Kennywood Park (jurisdiction of Local 60) a week later!

At press time every one seemed quite happy.

## Keynote Cuts New Chicago Jazz Combo

New York—A heretofore unrecorded unit under tenor sax man Dick Davis and featuring bassist Eddie Calhoun will shortly be recorded by Keynote records, according to prexy John Hammond. The combo is currently working the Tradesmen's bar in Chicago. Hammond raves that Calhoun is the fastest technician ever.

Also due from the Keynote wax-works are duets by Ellis Larkin and accordionist Nick Parito. Principal classical release is the premiere waxing of the Shostakovich Quartet No. 3 played by the Fine Arts Quartet.

## Kettle Happy



Hollywood—Johnny Cyr, one of the Big Wheels on the Eddie Cantor and Ozzie Nelson Shows—Obviously Johnny is happy with his new Tymps from Lockie's—The West Coast's largest and most complete Drum Shops.

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# Five Blazes Find Successful Formula

Reviewed at the Tailspin, Chicago  
Ernie Harper—piano, vocals and arrangement  
Floyd McDaniels—guitar and vocals  
William Hill—guitar and vocals  
Prentice Butler—bass  
Lindsley (Jelly) Holt—drums, vocals and leader

Chicago—Here's the encouraging case of five cats who not long ago decided they'd eat better and more regularly if some attention was paid the customers—but not by forsaking their kicks or tossing good music down the drain. Six successful months at their recent hang-out, a hip north side club, has proven the wisdom of the Five Blazes formula.

With five rhythm instruments most everything the Blazes do jumps. Individual vocal styles, Ernie Harper's scoring, particularly on group vocals, and the refreshing zest they throw into their work are additions on the right side of the ledger.

Variety and a change of pace—never playing too much of any one thing—is the Blazes' prime concern. This, the imagination used in the varied types of music attempted and the use of two

guitars, bass, piano and drums helps overcome their lack of an outstanding soloist.

Group really started coming on ten months ago when Harper, who has arranged for Lunceford and Henderson, joined. He has an excellent soft ballad delivery, plays particularly noteworthy piano behind vocals and solos. His writing gives the group the polish to engagingly romp through even corny current hits. Good looking, with a pleasant smile, he also makes a capable emcee.

Typical Five Blazes tunes: *Cal in Calico* (Harper over four-part vocal harmony, nice jump tempo), *Object of My Affections* (unison vocal), *Rugger, 8, 9 and 10*, (novelty unison), *Week Day Woman Blues* (McDaniels blues), *Why Was I Born?* (Harper vocal and monologue), *Shanty in Old Shanty Town* (Jelly Holt, group, risqué lyrics), *St. Louis Blues* (instrumental, McDaniels vocal), *Dedicated to You and Cottage For Sale* (Harper vocals) and *Old Man*

Moss (McDaniels and group).

—don

### DOWN BEAT'S DECISION:

Smoothness of presentation, welcome variety and customer consciousness add up to a desirable quality these days. Not earth-shaking instrumentally, a standout soloist would help. As they are now, though, this group can go a long way—in the right direction.

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## Scenes From Recent Norman-Laguna Jazz Concert At Pasadena



Pasadena—Peggy Lee (upper left) talks things over with Gene Norman and pianist Dodo Marmarosa at the concert (reviewed by Charles Emge in the May 21 issue) sponsored here by Norman and Eddie Laguna. One of the most popular groups (upper right) contained Irving Ashby, guitar; Charlie Dray-



ton, bass; Wardell Gray, tenor sax; Benny Carter, alto sax; Don Lamond, the invisible drummer, and Howard McGhee, trumpet. (Below) as if you didn't know, are Al Hendrickson, Harry Babison, Benny Goodman and Red Norvo, in the usual order.

## Name Sidemen In Dorsey's New Band

Hollywood—Ziggy Elman, Charlie Shavers and many star sidemen from former TD bands are found in the reorganized Tommy Dorsey band, now at Tommy's Casino Gardens hall-room. Also in the group are such stars as tenor saxist Corky

Corcoran and clarinetist Gus Bivona, vocalists Stuart Foster, the Town Criers and Lucy Ann Polk.

Sy Oliver continues to head the arranging staff, which includes Sid Cooper, Hugo Winterhalter (who arranged Jack Benny's *Star Dust*) and Nelson Riddle.

Trombones include Dorsey, Dave Jacobs, Buddy Youngman and Walter Benson. Jacobs has been TD's managerial aide for many years. He will probably return to office work shortly. Vernon Arslan and Mickey Mangano complete the trumpet section, with Elman and Shavers.

Lou Prissy, Marty Berman and Joe Cook, with Corcoran and Bivona, round out the reed section.

Rhythm includes Jimmy Rowles, piano; Joe Mondragon, bass; and Lou Belson, drums. First two are former Herman men, Belson was with Goodman. There is no guitar.

Dorsey's opening Friday, May 16 drew a near record crowd of 3,700 into the Casino, many of those non-paying guests of the bandleader.



## 2nd Pasadena Jazz Concert

### Karle Adds Smith

New York—The maddest flack in town, Milton Karle, has added another vocalist to his stable of accounts. The dynamic drummer is now beating the tub for Jack Smith, current CBS singing star and Capitol recording artist. Others in Karle's flock are Stan Kenton, Mel Torme, King Cole Trio and Peggy Lee.

Pasadena—Gene Norman and Eddie Laguna, promoters of the highly successful jazz concert staged here last month, will try a second affair at the Municipal auditorium June 23.

Headline attraction will be the King Cole Trio, plus a line-up of star local men.

Andre Previn, the young pianist now under contract at MGM is also set.

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# Posin'

by Bill Gottlieb

## THE POSER

If you had your life to live over, would you let Larry Parks do it or would you still want to be a musician?

## THE POSERS

A quartet of hard working musicians.

Lit lightly into Billy Strayhorn. Found the Duke's alter ego anking up B'way.



"I once wanted to be a doctor," said Weely. "Think I'd have made lots more dough at it than at music. But where else could I get the variety that I get in my present life? Can't think of anything else less stereotyped than I'd be capable of handling."

Billy

I can thumb my alarm clock and need never step onto Main Street. This life is IT."

Drew blast from Bob Chester, busy packing in hotel room.

"I definitely would not be a musician again. These murderous years of one nighters! I should have stayed in Detroit and led a comfortable life," exclaimed Bob, whose step-father was president of the giant Fisher Body company. "I love music more than anything; but that was no reason for me to have tried to make a living from it. . . . Sorry I can't tell you more. No time. I'm off to Reading. Or is it Syracuse?"



Bob

Found Eric Madriguera as he was unwrapping the initial working model of a combination window-screen-storm covering that he had recently designed.



"I have two hobbies," explained the one-time Spanish violin prodigy, "music and inventing. If I'd have to start over again, I'd stick with them both. I feel that I was born with music, that I didn't have to acquire it. If I were to start out again with the same potential, how could I possibly avoid being a musician?"

Mary Lou Williams, pounding keyboards at Cafe Society Downtown, beat out the affirmative.

"I find I'm at ease only around music and musicians. No matter how dragged I am, I get feeling good when I hear the right music being played. Since I was 15 or less, music has been my life and my livelihood. It's been the things I've said when I was too shy to put them into words. I'm afraid to think what my life would have been without music."



Mary Lou

## Oh, Brother!

New York—From a recent Earl Wilson column comes this portion of a sentence: "...our modern Paderewski, ever-popular Eddy Duchin, the greatest pianist since Little Jack Little. . ."

## MOVIE MUSIC

# Boom In 16mm Film Cos. Offers New Field For Jazz Music In Movies

By CHARLES EMGE

Hollywood—Those who have given up hope, and for good reason, of seeing an authentic, honest treatment of jazz music and musicians in a movie, can find new promise in the rapidly expanding field of 16mm movies. New companies formed to produce the half-size pictures are springing up all over Hollywood.

Producers of the 16mm pictures are not forced by the nature of their business, as are the makers of standardized movies, to aim for a mass market. And therein lies the possibility of doing interesting jazz pictures that would be economically impractical for the ordinary, mass-production movie maker.

## Wide Market Appeal

The market for 16mm movies is found in clubs, schools, churches, educational societies, recreation centers — anywhere where a group of people can pool resources to secure the relatively inexpensive sound-projection equipment.

Home equipment, selling for little more than the best radio-phonograph combinations and less than television receivers, is already available.

How would you like to have a collection of sound-films of Bix Beiderbecke making his early Gennett records to show your friends at a party or club meeting? (There should be some valuable clippings of Bix in that early day sound-film, *King Of Jazz*, made by Paul Whiteman around 1929). These clippings, if they could be located, could be transferred to the 16mm films for documentary purposes.)

## Film Historic Sessions

Those historically invaluable recordings Jelly Roll Morton did for *General* during his last days could have been put on 16mm sound-film for relatively little more than it cost to put them on wax. No fancy "production" would have been necessary in a picture of that type; a simple, authentic record of Jelly Roll walking into the studio, talking about himself—(and how Jelly

## Heywood Now at Capital Club Bali

New York—After a week of recording here for Decca, the Eddie Heywood band opened May 30 at the Club Bali in Washington, D. C.

Booking following the Washington stint will take the crew to the Continental bar, Milwaukee.

The pianist and his band cut some sides with the Andrews sisters and other masters without the sisters while here.

With Heywood on piano are William Purnell, drums; Bill Taylor, Jr., bass; Leonard Hawkins, trumpet; Edward Mornate, trombone, and Jimmy Powell, sax.

Heywood recently cut an album with Der Bingle on vocals.

## MGM Platter Plugs

New York—MGM has joined the group of diskeries using air time to plug its platters. Starter is a 15 minute stint on WHN each Saturday, 7 p. m. Special angle is that Loew's, which owns MGM, also owns WHN, so no cash changes hands.

Roll could do it!) and his music and playing the piano would have made a movie of great value.

By photographing and recording simultaneously—the only way to get proper results in sound-filming a jazz performance—it is possible to produce a good 16mm picture for about what it costs to produce a phonograph record master.

## Granz Jazz Now On Clef Label

New York—Clef, new Norman Granz label, will be distributed by Aladdin. Set for periodic publication are about a dozen remaining *Jazz At The Philharmonic* albums, first five editions of this series are owned by Disc and Stinson.

Initial release, due next month, will be titled *How High The Moon* and will use four ten inch sides for the JATP theme. New version has Buck Clayton, Willie Smith, Flip Phillips, Trummie Young, Coleman Hawkins, Buddy Rich, Ken Kersey, and Benny Fonville.



Concession time is a swell time for old friends to get together and say "Howdy, what's new?" So "Howdy" to all you Good Buyers and Dealers . . . and here is what's new with us:

Reed instrumentalists can have a copy of the new "Reed Instrument Mouthpiece Guide" just by dropping Good Buys a line and saying they'd like one. This valuable book tells you all there is to know about selecting the right mouthpiece.

Add a new title to that best-selling Louis Jordan Small Orch Series—"Ain't Nobody Here But Us Chickens" . . . and two titles to that ditto Stan Kenton Progressive Jazz Series (full orks)—"Machito" and "Collaboration."

Record Collectors . . . if your dealer doesn't have those slick Actone Transcription Needles in stock yet, GB will be glad to tell you where you can buy them, and for how much.

Next to taking care of our all-year spring fever, we like taking polls best. This time we polled a poll and discovered to our great satisfaction that the top ten drummers of the Down Beat poll (to say nothing of leaders Hampton, Krupa, McKinley and Rich) all use Avedis ZILDJIAN Cymbals. Nuff said?

Tip to Clarinetists . . . Penzel-Mueller, manufacturers of the famous "Brilliant," now have two other winners in their "Artist" and "Empire" models.

A new band publication and a nifty . . . Dick Jacobs' "A Method to Improve Dance Band Playing." For both small and large combos, this book shows how to smooth out ensemble and solo work, and add individuality and distinction to your band.

Those flashy new aluminum hat mutes you're seeing in so many top bands are another product of Harmon, the originators of the famous "Wow Wow" mute.

Many of today's top arrangers studied with Otto Cesana. This famous teacher has written several books that every hep arranger or student should latch on to . . . the latest is "Voicing the Modern Dance Orchestra."

Kelly Goodman of MIX, New York's pro musician headquarters, tells us that those Silverwave Portable Music Stands are really going over big with the boys in the bands.

With a recent biography and a big part in the movie "New Orleans," Louis Armstrong keeps right on rolling along as one of the all-time jazz greats. Those of you who would like to analyze his style can find note-for-note transcriptions of twenty of his greatest solos in "Louis Armstrong's Immortal Trumpet Solos" (2 vols.).

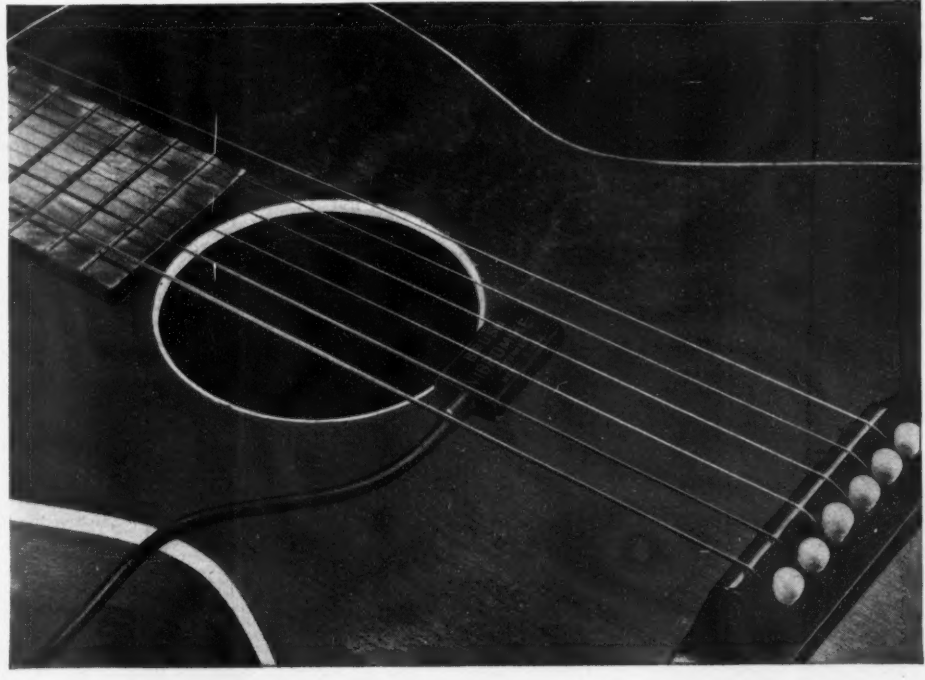
Summer Round-up . . . Woody Herman will head up his own show for the Electric Companies this summer (CBS Network—Sundays)—he'll sing and emcee . . . Frankie Carle and Tex Benke are skedded to alternate on the Chesterfield Supper Club . . . The Andrews Sisters, after a record-breaking theatre tour, are headin' for the Northwoods and 6 weeks of nice restful fishin'.

And what's new with you?

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# DIGGIN' the DISCS WITH MIX



## HOT JAZZ

### Mel Henke

- What Is This Thing Called Love
- Alexander's Ragtime Band
- In A Mist
- Honkey Tonk Train Blues

What price echo-chambers. They certainly used a big fat one on these four sides. All four are done with Henke's piano, rhythm section, and the Honeydramers, a vocal group. Gag is to echo-chamber the group so that it achieves the resonance of a low-pitched brass section. *Love* uses a beguine-like bass figure to start, moves into straight tempo, and then doubles up much like the Kenton rhythm section does behind Stan's chord-styled piano. The use of the vocal group is clever and Henke tosses out some good 88 ideas. *Band* isn't as successful, the tempo being a stiff one and the group's phrasing being over-done. *Mist* is prettily done at slower tempo than Bix originally played it. In fact, there are paces where Henke distorts the original rhythmic and melodic line because of the speed difference. There are going to be large gripes from some that echo-chambered groups of this sort are artificial and have no place on records. True, it is an artificial sound, but then recording is an artificial process itself. As long as the net result contributes musically, no complaints are in order. There are points however in *Train* where the lack of "smack" of the group's phrasing (because of the echo) hurt the total effect. In other words, moderation, kids. (Vitamcotic 3, 5)

## Symbol Key

- Top
- Tasty
- Tepid
- Tedious

### Illinois Jacquet

- Robbins Nest
- Jacquet Mood

This is a classic record for a reviewer: the first side is everything you could want, and the reverse is pretty much nowhere. *Nest* is headed with a softly blown figure, broken by Sir Charles Thompson's harmonic piano. Jacquet's solo, with no squeaks, no squawls, no beeps, no bawls is a composite of Lester Young-Coleman Hawkins-Charlie Parker influences. Listen for yourself. It is also very good. Orchids to Joe Newman (trumpet), Leo Parker (baritone sax), Al Lucas (bass) and Shadow Wilson (drums) for helping preserve the easy-swinging mood. Here is proof that the younger musicians are toning down, watching dynamics, relaxing their rhythm—in short, playing jazz. *Mood* made on the coast is badly balanced, stiffly-rhythmed and lacking in ideas. (Apollo 769)

### The Joe Kennedy Quartet

- Tea For Two
- Lazy Atmosphere
- Desert Sands
- Patches

Kennedy, a fiddle player, leads a group of Pittsburgh(?) musicians. His box sounds electrified, and neither his tone nor that of the guitar or bass register particularly well. The figures on *Tea* need cleaning up, while the execution is not such as to help the swing. *Sands* is the tune Stuff Smith has always played with such wild glee; the comparison here is not favorable. All four of the musicians on these sides show promise. Here at least however there is not enough musical content and too many technical roughnesses. Best side is *Patches*. (Disc 6051, 6052)

### Cootie Williams

- I Can't Get Started
- I Want To Be Loved

Williams fans will be startled by his Harry James-like tone on the Berigan classic, but despite an over-use of a slurring attack, the power of his attack and some of the ideas towards the side's ending are well worth hearing. *Loved* vocal by Billy Mathews, is in the Jeffries vein of baritoneing. (Majestic 1136)

### Leo Watson

- Sunny Boy
- Tight And Gay

Despite messy critical piano-playing on the intro, (too much feathery tone), *Boy* moves along under Leo's scat-vocal guidance and Vic Dickenson's driving trombone. *Gay* is another old jam tune re-named, with the best solo by Arv Garrison's guitar. (Signature 1007)

### Johnny Guarneri

- Exactly Like You
- Nice Work If You Can Get It

With all these Fats Waller memorial records, this is the man who should be making them—he has Fats' ease of touch, left-hand facility and good tone, plus being strongly influenced by Waller's ideas. *You* shows all this quite obviously plus Guarneri's restraint in execution, even to holding down volume on the half-time walk-out ending. Much the same goes for *Work*. Pat Flowers may be Fats' protegee, but here is the guy who is Fats' prototype. Guarneri's only fault is that he can play so much piano of different types that he never settles down to one thing. In the meantime, he isn't starving either. (Majestic 1135)

### Lionel Hampton

- Limehouse Blues
- I Want To Be Loved

*Blues* is by a quartet at race-track tempos. During the piano solo, somebody turns the mikes

up, and the tempo picks up during the bass solo. Hamp plays more jazz ideas than he has in some time. Side closes with a temple block parody on the usual oriental theme. *Loved* is the up-town hit tune (and a good one too) sung by the Hampton vocal group with Lionel chiming in the background. (Decca 23879)

### Art Hodes Trio

- Buddy Bolden's Blues
- Too Busy
- Droppin' Shucks
- Swanee

This is the *Record Changer* all-star poll-winning rhythm section: Art Hodes (piano), Pops Foster (bass) and Baby Dodds (drums). The balance here is bad—piano sounds tubby, bass over-strong and drums not clear. *Blues* has Hodes playing the traditional blues piano. Bass-players may protest some of Foster's intonation, while Baby Dodds use of wood blocks rattles me once in a while. While Hodes' rhythm drive comes through on *Busy*, and *Shucks*, I can't justify some of the blatant interruptive effects from Dodds' drums. Krupa, Rich, Jones or Dodds, drummers are meant to be felt, not heard, for my money. General criticism of these discs is much the same as for others in the same tradition: the feeling and effort are sincere, but the lack of progress in technique is too severe not to be noticed. (Jazz Records 1010, 1011)

### Johnny Wittwer

- Aunt Hagar's Blues
- Ragged But Right
- Ace In The Hole
- Two Kinds Of People
- Ragtime Nightingale
- Bill Bailey

Made on the coast a year ago by a pianist whose background I don't know, these are what some call "barrelhouse box" sides. The playing is firm, with a good rock and a better control of tone and dynamics than most 88ers of this school show. There are points where *Hager* really gets off her stick. (Jazz Man 18, 19, 20)

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men on piano rolls and copied onto records. It's a shame that in doing it, they picked up an annoying echo. Students of piano jazz will find these of interest, especially since the playing is much livelier than that of key-copying the same styles today. (Century 4000, 4001)



## SWING

### Randy Brooks

After Hours  
Tip-Top

A couple of Erskine Hawkins hits done here with Sammy Price playing the piano parts made famous by Avery Parrish and Ace Harris. Sam's piano lacks the slick, insinuating quality Parrish used, depending on a simpler hard-fingered style. Brooks horn solo on *Hours* is competently done. In is even better with strong Berigan tendencies sticking out of Randy's horn and a tenorman with same tone Sam Donahue used to use with Krupa, playing modified be-bop. (Decca 23869)

### Bobby Byrne

Buttered Roll  
Paradise

Bobby playing with strings and what sounds like a pick-up studio band background. Balance isn't as sharp as it should be, obscuring the figures on what is primarily a simple riff tune of the sort Will Hudson used to write. Bobby's soloing is uneven, with some clever conversion of partial flubs into musical ideas. *Paradise*, played pretty, will show you the difference between Dorsey, Bradley and Byrne: he uses a slightly wider, faster vibrato which is quite distinguishable. Record pressing is off-center (Rainbow 10005)

### Count Basie

One O'Clock Boogie  
Meet Me No Special Place

*Boogie* was written by Basie, arranger Jim Mundy, and manager Milt Ebbins—which just shows you how much effort it takes to get some extra choruses of *One O'Clock Jump* on wax. Eli Oberstein should be ashamed of the balance here—it has the telephone booth quality of the old recording days. There are spots where the vaunted Basie rhythm section can't seem to keep the brass moving, and the whole side lacks genuine enthusiasm. Regardless of the commercial possibilities, you can't expect musicians to record the same figures all the time and have them achieve anything musical in the process. *Place* is vocaled by Ann Baker. (Victor 20-2262)



## DANCE

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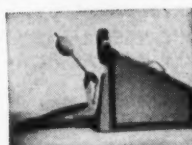
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some of the stridency on top tones that had marred other discs of hers. Ending has a small snatch of Chaminade's *Scar/ Dance* tacked on for good measure. (Columbia 37325)

### Tex Beneke

Sunrise Serenade  
Through

Original plans were to re-do *Moonlight* and *Sunrise*, but they shifted and here is the old Miller tune, cast in the same mold but with much better execution. Beneke's solo is more musical and with better ideas. *Through* opens with typical Miller trams backed by muted trumpet solo. Gary Stevens takes the vocal. (Victor 20-2234)

### Charlie Spivak

Born To Be Blue  
There Is No Greater Love

Spivak doing the scintillating Torme tune, including a well-conceived Tommy Mercer vocal, despite one clunker. His reverse is just as well done. (Victor 20-2202)

### Enoch Light

Andelucia  
Malaguena

Pleasant unassuming dance sides. (Continental C-1208)

### Benny Goodman

Mahael  
I Want To Be Loved

Shades of Bei Mir and *My Heart To Daddy* Belongs! Once

again Goodman's lead clarinet is a pleasure to hear because of its technical excellence, if nothing else. *Loved*, sung by Lillian Lane, has some better arranging touches. (Capitol 416)



## VOCAL

### Joe Higgins

Blues  
Blow Mr. Jackson

First is a lazy paced tune with Higgins vocaling, while Jimmy Jackson blows tenor throughout the backing. Fast but not as frantic as usual, and with better ideas. (Exclusive 244)

### Herb Jeffries

When I Write My Song  
I Can't Forget You

Song is authored by Ted Mossman and disc jockey Bill Anson. Interesting since Mossman has also authored a tune with east coast disc jockey Art Ford. This is taken from *Saint-Saens Sam-* (Modulate to Page 24)

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- ☐ Joy Juice: I Can't Get Started—Dinah Washington—79c
- ☐ Second Balcony Jump: Blues—Billy Eckstine—79c
- ☐ Blues For My Daddy: Boogie Woogie—Lillie Thomas—79c
- ☐ Sweet And Lovely: Bob's Belief—Flip Phillips Flitot—12"—\$1.58
- ☐ Linger Awhile: Hello Babe—Dickie Wells Stars—\$1.05
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## Diggin' The Discs—Mix

(Jumped from Page 23)

son *And Delilah*, and is capably handled by Jeffries' deep resonant baritone. Background by Buddy Baker is superbly done. (Exclusive 16 X)

**Beryl Davis**

♪ ♪ I Want To Be Loved  
♪ ♪ If My Heart Had A Window

Best backgrounds Victor has had in some time directed by Tootie Camarata. These first sides by the English lass now here for keeps don't quite make apparent the warm quality she evinced with the Miller AEF band overseas. This is well-schooled, experienced singing (she was singing with the French Hot Club at 141). But for commercial success in this country, it is going to need more personalized styling. (Victor 20-2268)

**Bing Crosby**

♪ ♪ Country Style  
♪ ♪ My Heart Is A Hobo  
♪ ♪ As Long As I'm Dreaming  
♪ ♪ Smile Right Back At The Sun

Better sides than Bing has made in a long while. Sounds as if he actually felt like singing. In *Style*, it's mostly his engaging half-singing manner that sneaks him through the by-now apparent faults in his upper tones—and it's a square dance too! (Decca A-531)

**Hi, Lo, Jack and the Dame**

♪ ♪ Song Album

The Dame here is Betty Brewer, ex-TD vocalist, while backing is by the Cedric Wallace Quartet. Records were pressed off center, which doesn't help the group's pitch. (International 26)

**Al Goodman**

♪ ♪ Rudolph Friml Melodies

Singing is by Earl Wrightson, Mary Briney and a chorus. Every time I hear one of these big production albums, I wonder why we have never learned the stunt the Italians manage so successfully: singing good music with verve and technique and yet still making it sound casual. Even in the moments when these sides are

good, they are pretentious and stagey. Surely good tunes don't need that much prodding! (Victor P-165)



**NOVELTY**

**Charlie Barnet**

♪ ♪ Darktown Strutters Ball  
♪ ♪ Caravan

Oh brother, that mad mabl *Ball* is his hilarious take-off on the way bands played fifteen years ago complete with gargling brass, slap-tongued reeds and spiffy-tiffy riffs. This is not only effective criticism by satire, but also shows by contrast how much has been accomplished musically since then. *Caravan* contains some familiar Ellington figures and a spot of Barnett sax worth hearing. Whatever his other faults Barnet has rarely put a bad band on wax in the past six years. (Apollo 1070)

**Bing Crosby—Al Jolson**

♪ ♪ Alexander's Ragtime Band  
♪ ♪ The Spaniard That Blighted My Life

Good natured joshing by two great show business figures. Get Jolson's mimicking an operatic aria on *Life*. (Decca 40038)

**Spike Jones**

♪ ♪ Love In Bloom  
♪ ♪ Blowing Bubble Gum

Spike is being hard-put to find enough new gags to keep putting on wax. *Bloom* has only one really funny one, using the Super-Suds single jingle. *Gum* is a novelty for fair. Heaven help the patrons of the bars in which it appears. (Victor 20-2245)

**Milt Herth Trio**

♪ ♪ Hammond Organ Selections

No one questions the flashiness of Herth's Hammond technique. But by and large his beat has an uneven, heavy quality making it unattractive for these ears. Also the color of the tone just isn't suited to boogie-woogie for example. (Decca A-539)

## Willson On Ford Summer Spot

New York—The Meredith Willson show, featuring pianist Paulina Carter and Ben Gage doubling as announcer and vocalist, goes on the air over CBS June 18 under sponsorship of the Ford Motor company.

For the fall and winter months, a nationwide tour is being planned, with the program originating from a different major city each week. The touring cast will be made up of 60 people, including musicians and artists.

Willson was formerly sponsored by Canada Dry, the bubble juicery.

## Embassy Closes

New York—Ernie Stewart and his band went to work last month at the Embassy club on 57th street only to find the doors of the club locked. The joint had closed.

New York—Gene Zanoni, ex-George Auld altoist, and Wally Bettman, former Claude Thornhill baritone man, have joined the Art Mooney band currently at the Rustic Cabin in New Jersey.

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JAZZ CONCERT AT EDDIE CONDON'S featuring Jack Teagarden—STARS FELL ON ALABAMA, JUST YOU, JUST ME; FAREWELL BLUES, THE SHIEK OF ARABY; THE WAY YOU LOOK TONIGHT, SOME SUNDAY; ATLANTA BLUES IMPROMPTU ENSEMBLE No. 1. 4-10" records—\$3.95

GEORGE GERSHWIN JAZZ CONCERT ALBUM—directed by Eddie Condon, featuring Lee Wiley. WONDERFUL, SOMEBODY LOVES ME; MY ONE AND ONLY, OH, LADY BE GOOD; THE WAY YOU WATCH OVER ME, THE MAN I LOVE; SWANEE, I'LL BUILD A STAIRWAY TO PARADISE. 4-10" records—\$3.95

CHUBBY JACKSON—BILL HARRIS ALBUM—Cryin' Sands, Northwest Passage; Cross Country, Mean To Me; She's Funny That Way, Characteristically B. H. 3-10" records—\$3.15

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BUNK JOHNSON NEW ORLEANS JAZZ ALBUM. When The Saints Go Marching In, Snag It; A Closer Walk With Thee, High Society; Darktown Strutters' Ball, Sister Kate; One Sweet Letter From You, Franklin Street Blues. 4-10" records—\$4.20

ART TATUM TRIO ALBUM—Art Tatum, Piano; Slam Stewart, Bass; Tiny Grimes, Guitar. THE MAN I LOVE, DARK EYES; BODY AND SOUL, I KNOW THAT YOU KNOW; ON THE SUNNY SIDE OF THE STREET; FLYING HOME. 3-12" records—\$5.63

ART TATUM PIANO IMPRESSIONS ALBUM—Poor Butterfly, Lover; Hallelujah, Memories of You; Yesterday, Runnin' Wild; Song of the Yagabond, Kerry Dance. 4-10" records—\$4.06

TOMMY DORSEY ALL TIME HITS—Boogie Woogie, Opus 1; After You've Gone, Chicago, Embraceable You; Hawaiian War Chant, Somewhere A Voice Is Calling, On The Sunny Side Of The Street. 4-10" records—\$3.31

A SYMPOSIUM OF SWING ALBUM—Bunny Berigan—IT CAN'T GET STARTED, THE PRISONERS' SONG; Benny Goodman—SING SING SING (2 sides); Fats Waller — HONEYSUCKLE ROSE, BLUE TURNING GREY OVER YOU; Tommy Dorsey—BEALE STREET BLUES, STOOD UP & LISTEN. 4-12" records—\$4.06

KANSAS CITY JAZZ ALBUM—Lester Young, Joe Turner, Mary Lou Williams, Andy Kirk, Don Byas, Buck Clayton, Abe Belar, Count Basie, SOUTH, DOGGIN' AROUND, I WANT A LITTLE GIRL, TWELFTH STREET RAG, BABY DEAR, PINEY BROWN BLUES, HARMONY BLUES, THE COUNT, MOTEN'S SWING, GOOD MORNING BLUES, etc. 6-10" records—\$3.95

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JAZZ AT THE PHILHARMONIC Vol. 1—Carland Finney, Red Callender, Ulysses Livingston, Joe Guy, Milt Hinton, Jacques Howard McGhee, Charles Ventura, etc. HOW HIGH THE MOON (3 parts); LADY BE GOOD (3 parts). 3-12" records—\$4.72

JAZZ AT THE PHILHARMONIC Vol. 4—Illinois Jacquet, Tenor Sax; Les Paul, Guitar; Lee Young, Drums. MUGGSY SPECIAL, LEAPS IN (3 parts); BLUES (3 parts). 3-10" records—\$4.05

JAZZ AT THE PHILHARMONIC Vol. 5—Illinois Jacquet, Les Paul, Lee Young. SUNNY SIDE OF THE STREET (4 sides), two originals—3-10" records—\$4.05

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# Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Harold F. Oley, 8848 Sunset Blvd., L.A. 46; SZA—Stanford Zucker Agency, 420 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

- A**  
Abbey, Albert (Cafe Society Uptown) NYC, nc.  
Agnew, Charlie (Showland) Dallas, nc.  
Alfred, Don (Clubs) Hwd., nc.  
Anderson, Cat (On Tour) MG  
Anthony, Ray (On Tour) GAC  
Armstrong, Louis (Howard) Washington, Clng, 6/4, t.  
Armat, Desi (Orpheum) Omaha, 6/13-19, t.  
Arnheim, Gus (Jantzen Beach) Portland, Ore., 6/3-15, b.
- B**  
Back, Will (Pappy's Showland) Dallas, Clng, 6/4, nc.  
Bard, Emil (Prentiss Gardens) Hwd., nc.  
Bardo, Bill (Utah) Salt Lake City, b.  
Barron, Blue (Edison) NYC, b.  
Basie, Count (W. C. Handy) Memphis, 6/4-10, t.  
Bass, Bubba (Lake Park) Chippewa Lake, Ohio, b.  
Becker, Denny (Jerry Jones) Salt Lake City, 6/7-13, b.  
Benedict, Gardner (Netherland Plaza) Cincinnati, h.  
Beneke, Tex (Earle) Philadelphia, Clng, 6/5, t; (Meadowbrook) Cedar Grove, N. J., 6/6-15, cc; (Totom Pole) Abundant, Mass., 6/16-29, nc.  
Bishop, Billy (Melody Mill) Riverside, Ill., Clng, 7/6, b.  
Blue, Bobby (Chi-Chi) Riverside, Ill., nc.  
Bobick, Baron (Lexington) Perth Amboy, N.J., nc.  
Borr, Mischa (Waldorf Astoria) NYC, h.  
Boris, Russ (Casino Moderne) Chicago, b.  
Bothwell, Johnny (Palisades Park) N. J., 6/14-20, b.  
Bradshaw, Tiny (On Tour) MG  
Brandon, Henry (Stevens) Chicago, h.  
Brandwynne, Nat (Flamingo) Las Vegas, nc.  
Britton, Milt (Iceland) NYC, r.  
Brooks, Randy (Pennsylvania) NYC, Clng, 6/28, h.  
Brown, Les (Elitch's) Denver, Opg, 6/20-26, b.  
Bruce, Johnny (Ideal) Shafer Lake, Monticello, Ind., Clng, 6/13, b.  
Burkhardt, Roy (Embassy) Chicago, nc.  
Bussie, Henry (Orpheum) Omaha, Clng, 6/5, t; (Edgewater) Chicago, 6/13-7/31, h.  
Butterfield, Billy (Click) Philadelphia, 6/9-14, nc.  
Byers, Verne (Stork Club) Denver, nc.  
Byrne, Bobby (Commodore) NYC, Clng, 6/25, h.
- C**  
Calloway, Cab (Avodan) L.A., Clng, 6/20, b.  
Carle, Frankie (Lakeside Park) Denver, Clng, 6/13, b; (Rainbow Rendezvous) Salt Lake City, 6/14-28, b.  
Carlyle, Russ (Lake Casino) Walled Lake, Mich., 6/6-12, nc.  
Cartwright, Ike (Frianon) Southgate, Cal., nc.  
Cavallaro, Carmen (Astoria) NYC, Clng, 6/14, h.  
Cherches, Paul (Skylark) Jefferson City, Mo., nc.  
Chico, Bob (Bennett Stadium) Frankfort, N. Y., 6/10-15, b.  
Claridge, Guy (Martini) Chicago, nc.  
Clark, Ozie (O'Henry) Willow Springs, Ill., b.  
Clarke, Buddy (Mt. Royal) Montreal, h.  
Clute, Freddy (Sherman's) Caroga Lake, N. Y., b.  
Cool, Harry (On Tour) WM  
Cooper, Bill (Essex) NYC, h.  
Couty, Del (Blue Moon) Wichita, Kans., Clng, 6/4, b.  
Craig, Allan (On Tour) MCA  
Cugat, Xavier (Ciro's) Hwd., nc.  
Cunningham, Lou (Troutbrook) Biddeford, Me., b.
- D**  
Dale, Avon (On Tour) FB  
Davidson, Cee (Rio Cabana) Chicago, nc.  
Davis, Johnny "Scat" (On Tour) ABC  
DeLoe, Sal (Pina Follies) Newburgh, N.Y., b.  
De Guidice, Eddie (Riviera) Vern. Mont., nc; (New Cavalier) Hwd., 6/15-7/10, h.  
Dennis, Pat (Nick's) Delair, N. J., nc.  
Dinofer, Denny (Ball) NYC, nc.  
Di Fazio, Tony (Forest Park) St. Louis Clng, 6/14, b; (Washington-Yorres) Shreveport, La., Opg, 6/16, h.  
Donahue, Al (Monte Carlo) Reymosa, Mex., Clng, 6/10  
Donahue, Sam (On Tour) GAC  
Dorsey, Jimmy (Surf Club) Va. Beach, Va., 6/14-20, nc.  
Dorsey, Tommy (Casino Gardens) Ocean Park, Cal., b.  
Duffy, George (Statler) Washington, h.  
Dunham, Sonny (On Tour) GAC  
Duro, Michael (Copacabana) NYC, nc.
- E**  
Eberle, Ray (Cavalier) Va. Beach, Va., 6/5-11, h.  
Eckstine, Billy (On Tour) WM  
Elgart, Les (Palisades Park) NYC, 6/12-19, b.  
Ellington, Duke (On Tour) WM  
Elynn, Jimmy (Jung) New Orleans, h.  
Erwin, Gene (Chin's) Cleveland, r.
- F**  
Faust, Mearl (Linda Park) Toledo, Ohio, b.  
Fields, Ernie (On Tour) GAC  
Fields, Herbie (On Tour) ABC  
Fikea, Dick (Westwood) Little Rock, Ark., nc.  
Fin, Jack (Palmer House) Chicago, h.  
Flo Rito, Ted (Elmg Manor) San Diego, nc.  
Fluk, Charlie (Prom) St. Paul 6/4-8, h.  
Fitzpatrick, Eddie (On Tour) MCA  
Flint, Emil (Paradise) Chicago, b.  
Foster, Chuck (Bennett Stadium) Frankfort, N. Y., 6/3-8, b; (Dancecland) Sylva Beach, N. Y., 6/15-15, b.  
Foy, Dick (Barbizon) San Francisco, nc.  
Frederic, Marvin (Biltmore) Atlanta, Ga., h.  
Frederic, Howard (Hobers) Lake County, Cal., nc.  
Frigue, Bob (Elks) Yakima, Wash., Clng, 6/20, nc.
- G**  
Garber, Jan (Bill Green's) Pittsburgh 6/13-19, nc.  
Garr, Glenn (Troadero) Evansville, Ind., Clng, 6/5, nc.  
Gillespie, Dixie (On Tour) MG  
Gillies, George (Goodwin's) San Angelo, Tex., nc.  
Gomes (Embassy) Philadelphia, nc.  
Grant, Bob (Versailles) NYC, r.
- H**  
Hampton, Lionel (On Tour) ABC  
Harris, Ken (Ocean Club) Virginia Beach, Va., Clng, 6/26, nc.  
Harris, Norman (King Edward) Toronto, h.  
Hawkins, Erskine (On Tour) MG  
Heatherton, Ran (Biltmore) NYC, 6/4-7/1, h.  
Hecksher, Ernie (Mark Hopkins) San Francisco, Clng, 7/21, b.  
Heim, Karl (Colonial Court) N. Conway, N. H., nc.  
Henderson, Fletcher (El Rancho Vegas) Las Vegas, h.  
Henry, Glenn (Rio Nido) Guerneville, Cal., Opg, 6/10, b.  
Herbeck, Ray (Last Frontier) Las Vegas, h.  
Herbert, Ted (Casino) Hampton Beach, N. H., nc.  
Hines, Earl (El Grotto) Chicago, nc.  
Howard, Eddy (Chase) St. Louis, Clng, 6/5, h; (Elitch's) Denver, 6/11-19, nc.  
Hudson, Dean (On Tour) GAC  
Hudson, George (Apollo) NYC, Clng, 6/5, t; (Royal) Baltimore, 6/6-12, t; (Howard) Washington, 6/13-19, t.  
Humber, Wilson (On Tour) FB
- I**  
International Sweethearts (On Tour) ABC
- J**  
Jacquet, Illinois (Astoria) Biltmore, 6/6-12, nc; (Budi) Washington, 6/13-26, nc.  
Jahns, Al (Schroeder) Milwaukee, h.  
James, Harry (On Tour) MCA  
Jarrett, Art (Hill Crest) Va. Beach, Va., 6/19-19, nc.  
Johnson, Buddy (On Tour) MG  
Jones, Spike (On Tour) GAC  
Joy, Jimmy (Lake Club) Springfield, Ill., Clng, 6/11, nc.  
Jurgens, Dick (Aragon) Chicago, 6/17-7/21, b.
- K**  
Kamel, Art (On Tour) MCA  
Kaye, Don (St. Anthony) San Antonio, h.  
Kaye, Sammy (Chicago) Chicago, Clng, 6/5, t; (Astor) NYC, 6/16-8/9, h.  
Kerna, Jack (Elmo) Billings, Mont., Clng, 6/14, nc.  
Kings, Henry (Frontier) Denver, 6/2-15, h.  
Kirk, Andy (On Tour) ABC  
Kisley, Stephen (Edgewater Beach) Chicago, Clng, 6/12, h.  
Kopack, Jack (Rose Room) Rome, Ga., r.  
Krupa, Gene (Palladium) Hwd., Opg, 6/10, b.
- L**  
LaBrie, Lloyd (Centennial Terrace) Sylva, Ohio, Clng, 6/12, b.  
Lang, Billy (Eagles) Cleveland, nc.  
Lange, Bill (Plaza Gardens) Toledo, nc.  
Lawrence, Elliot (Lakeside Park) Denver, 6/13-26, b.  
Lawrence, Tilden (Pleasure Club) Lake Charles, La., b.  
Leconna Cuban Boys (On Tour) GAC  
Levant, Phil (Pla-Mor) Kansas City, Clng, 6/8, b.  
Lewis, Ted (Strand) NYC, 6/6-26, t.  
Lombardi, Victor (New Yorker) NYC, h.  
Lombardy, Al (Palladium) NYC, Clng, 6/30, b.  
Long, Johnny (Coney Island) Cincinnati, 6/20-26, b.  
Lopes, Vincent (Taft) NYC, h.  
Luneford, Jimmie (On Tour) GAC
- M**  
Martin, Freddy (Ambassador) L. A., Clng, 6/23, h.  
Martin, Johnny (Del Mar) Santa Monica, Cal., h.  
Masters, Frankie (Lake Club) Springfield, Ill., 6/12-18, h; (Claridge) Memphis, 6/20-26, h.  
Maxfield, Lee (SS Potomac) Washington  
McEachern, Murray (Meadowbrook) Culver City, Cal., nc.  
McGrane, Don (On Tour) MCA  
McIntyre, Hal (Roosevelt) New Orleans, Clng, 6/10, h; (Metropolitan) Houston, 6/12-18, t; (Majestic) San Antonio, 6/19-25, b.  
McKinley, Ray (Eastwood Park) Detroit, 6/13-19, b.  
Miller, Bob (El Rancho Vegas) Las Vegas, nc.  
Millinder, Lucky (On Tour) MG  
Molina, Carlos (Claridge) Memphis, Clng, 6/19, h.  
Mooney, Art (Rustic Cabin) Englewood, N.J., nc.  
Moreno, Buddy (Peony Park) Omaha, Clng, 6/8, b; (Peabody) Memphis, 6/13-7/10, h.  
Morgan, Rus (El Rancho Vegas) Las Vegas, h.  
Morrow, Buddy (Casino) Walled Lake, Mich., 6/20-26, nc.  
Mulliner, Dick (Last Frontier) Las Vegas, Nev., Clng, 6/19, h.  
Musso, Vido (Sherman) Chicago, h.
- N**  
Narel, Freddy (Peabody) Memphis, Clng, 6/8, h; (Forest Park) St. Louis, 6/15-28, h.  
Nelson, Cole (Rice) Houston, h.  
Noble, Leighton (Casino Avalon) Catalina Island, Cal., Clng, 7/31, nc.
- O**  
Orden, Bob (Black Diamond) New Orleans, nc.  
Oliver, Eddie (Mocambo) Hwd., nc.  
Oliver, Sy (On Tour) WM  
Olsen, George (Trianon) Chicago, Clng, 7/6, b.  
Osborn, Ed (Riverview) Sioux City, Iowa, h.  
Owens, Harry (St. Francis) San Francisco, Opg, 6/3, h.
- P**  
Palmer, Jimmy (Centennial Terrace) Sylva, Ohio, 6/13-19, b.  
Pancho (Plaza) NYC, h.  
Pandy, Tony (Vasquez) Middletown, Conn., nc.
- Q**  
Quinn, George (Capitol) NYC, Opg, 6/5, t.  
Quinn, Ray (Blackhawk) Chicago, Clng, 6/29, r.  
Peters, Bob (Washington-Yorres) Shreveport, La., h.  
Pettit, Emil (Mounds) Cleveland, nc.  
Phillips, Teddy (Aragon) Chicago, Clng, 6/15, b; (Frontier) Denver, 6/17-30, h.  
Postal, Al (Hi Ho) NYC, nc.  
Prima, Louis (Eastwood Gardens) Detroit, 6/6-12, b; (Cedar Point) Ohio, 6/14-21, b.  
Purviance, Don (Cotner Terrace) Lincoln, Neb., r.
- R**  
Raeburn, Boyd (Paramount) NYC, Clng, 6/17, t.  
Ramon, Ramon (Blackstone) Chicago, h.  
Read, Kemp (Marion) Marion, Mass., r.  
Read, Ren (Riverside) Estes Park, Colo., Clng, 6/7, h.  
Reed, Tommy (Donahue's) Mountain View, N. J., Clng, 6/11, nc.  
Reid, Don (Plantation) Nashville, Clng, 6/8, nc; (Pla-Mor) Kansas City, 6/10-22, b.  
Reese, Chuy (Mocambo) Hwd., nc.  
Reynolds, Tommy (Syracuse) Syracuse, h.  
Rich, Buddy (Eastwood Park) Detroit, Clng, 6/4, b.  
Richards, Hal (Plantation) Dallas, nc.  
Robbins, Ray (Peabody) Memphis, 6/11-7/7, h.  
Ruhl, Warner (Casino) Quincy, Ill., Clng, 6/8, nc; (Riviera) Lake Geneva, Wis., Opg, 6/10, nc.  
Rund, Les (Apollo) NYC, 6/13-19, t.  
Ryan, Tommy (Dubonnet) Newark, Clng, 7/6, nc.
- S**  
Sands, Carl (Baker) Dallas, h.  
Saunders, Red (De Lisa) Chicago, nc.  
Savitt, Jan (Place) San Francisco, Opg, 6/5, h.  
Schaffer, Freddie (On Tour) MCA  
Scott, Raymond (Ankara) Large, Pa., 6/2-29, nc.  
Seidell, Bob (Rayburn) Berwyn, Md., nc.  
Short, Curtis (U.S.O.) San Antonio, Tex., b.  
Snyder, Bill (Blackstone) Chicago, h.  
Spivack, Charlie (Totom Pole) Abundant, Mass., 6/11-14, nc (Eastwood Park) Detroit, 6/20-7/3, b.  
Still, Jack (Pleasure Beach) Bridgeport, Conn., b.  
Stone, Eddie (Belmont Plaza) NYC, h.  
Stratner, Ted (Statler) Boston, Clng, 6/28, h.  
Strom, Manny (Earl Carroll's) Hwd., nc.  
Strong, Benny (Peony Park) Omaha, 6/17-22, b.  
Strong, Bob (On Tour) MCA  
Strasek, Frank (Alpine Village) Cleveland, 6/17-7/7, h.  
Stuart, Nick (Trianon) Seattle, 6/4-7/15, b.  
Sykes, Curt (La Loma) Albuquerque, b.
- T**  
Thornhill, Claude (Glen Island Casino) New Rochelle, N. Y., Clng, 7/2, nc.  
Towns, George (Hill Crest) Va. Beach, Va., Clng, 6/18, nc.  
Tucker, Orrin (Schroeder) Milwaukee, Clng, 6/8, h.  
Tucker, Tommy (Ansley) Atlanta, Ga., 6/17-7/7, h.  
Turner, Bill (Primrose Path) Cincinnati, nc.
- V**  
Van, Garwood (Statler) Detroit, h.
- W**  
Wald, Jerry (On Tour) GAC  
Waples, Bud (Cavalier Beach) Virginia Beach, V., Clng, 6/4, nc.  
Wasnon, Al (Robert Driscoll) Corpus Christi, Tex., h.  
Watkins, Sammy (Hollenden) Cleveland, h.  
Wayne, Phil (Biltmore) NYC, h.  
Weeks, Anson (Lagoon) Salt Lake City, Clng, 6/7, b.  
Weiss, Jack (Steel Pier) Atlantic City, 6/21-27, b.  
Welk, Lawrence (Roosevelt) NYC, Clng, 6/28, h.  
Williams, Cootie (On Tour) MG  
Williams, Griff (Waldorf-Astoria) NYC, h.  
Williams, Lee (Prom) St. Paul, 6/18-29, b.  
Winlow, George (Peony Park) Omaha, Clng, 6/8, b; (Lake Delavan) Wisc., 6/13-26, b.  
Worth, Whitey (Post Lodge) Larehmont, N. Y., nc.  
Wright, Charlie (Victoria) NYC, h.
- Y**  
Young, Sterling (On Tour) MCA
- Z**  
Zarnow, Ralph (Pastime) Des Moines, nc.

- DeLugg, Milton (Slapay Maxie's) L.A., nc.  
Downs, Jimmie (Chateau) NYC, nc.  
D'Varga (Club Stanley) Hwd., nc.
- F**  
Fay, Jimmy (Nobb Hill) Chicago, cl.  
Fischer, Dirk (Legion) Grand Rapids, Mich., nc.  
Fisher, Freddie (Madhouse) Hwd., nc.  
Five Spices (California) Fresno, Cal., Clng, 6/22, b.  
Four Shades of Rhythm (Bar O'Music) Chicago, cl.
- G**  
Gagnon Trio, Rai (Club 99) Ft. Lauderdale, Fla., nc.  
Gaillard, Slim (Swanee) Hwd., nc.  
Gardner, Poison (Susie-Q) Hwd., nc.  
Garry, Trio, Vivien (Famous Door) NYC, nc.  
Gehr, Eddie (Stage Door) Milwaukee, nc.  
Gibson's Red Caps, Steve (Nomad) Atlantic City, N. J., Clng, 6/14, nc.  
Glaser, Billy (Bit & Bridle) Morton Grove, Ill., nc.  
Gonzales, Leon (Town Casino) Chicago, nc.  
Gordon Trio (Lido) South Bend, Ind., nc.  
Guarino, Mike (Sportmen's) Randolph, Mass., nc.
- H**  
Hale Quartet, Danny (Cuban Room) Kansas City, nc.  
Hall, Edmund (Cafe Society Uptown) NYC, nc.  
Harris Quartet, Bill (Three Deuces) NYC, nc.  
Hayes, Edgar (Somerset) Riverside, Cal., nc.  
Heard, J. C. (845 Club) NYC, nc.  
Hatters Trio (Guffy's) Bowling Green, Ky., nc.  
Hummel, Bill (Silver Slipper) Eunice, La., nc.
- J**  
Jackson, Chubby (Esquire) Valley Stream, N.Y., nc.  
Jackson Trio, Eugene (Tom's) L.A., nc.  
Johnson, Harry (Jack's Basket) L.A., nc.  
Jordan, Connie (Toddle House) L.A., nc.  
Jordan, Louis (Apollo) NYC, Clng, 6/5, t; (Royal) Baltimore, 6/6-12, t; (Howard) Washington, 6/13-19, t.
- K**  
Kaye, George (Candlelite) Bridgeport, Conn., nc.  
King, Paul (Joe's DeLuxe) Chicago, nc.  
Komaek, Jimmie (Famous Door) NYC, nc.  
Kopp, Sindell (Commodore) NYC, h.  
Korn Kobblers (Jack Dempsey's) NYC, r.  
Korman, Harry (The Ring) Dayton, Ohio, nc.
- L**  
Larkin Trio, Ellis (Blue Angel) NYC, nc.  
Larson, Skip (Edgewater) Capitola, Cal., nc.  
Light, Nap (Legion) Plattaburg, N.Y., nc.  
Lindon Trio, Gay (Astoria) Baltimore, Clng, 6/5, nc.  
Lutcher, Joe (Downbeat) L.A., nc.
- M**  
Malneck, Matty (Slapay Maxie's) L.A., nc.  
Manone, Winny (Judy Berg's) Hwd., nc.  
Mark, Sonny (Streamline) Galveston, nc.  
Marvin Trio, George (Village Inn) Colorado Springs, Col., r.  
Math, Lou (Santa Rita) Tucson, Ariz., Clng, 6/9, h.  
McNeill, Walt (Conner) Joplin, Mo., h.  
McParlane Trio, Alan (Old Knick) NYC, nc.  
McPartland, Jimmy (Brass Rail) Chicago, cl.  
Mel-O-Aires (Cairo) Chicago, Clng, 6/29, cl.  
Mills Bros. (Kraft Music Hall) NBC, NYC  
Milton, Roy (Club Cobra) L.A., nc.  
Mooney Quartet, Joe (Forest Park) St. Louis, Clng, 6/16, h; (Sherman) Chicago, Opg, 6/20, h.  
Moore, Paul (Greenwich Village) Hwd., nc.  
Moore's Three Blazers, Johnny (Apollo) NYC, 6/6-12, t.  
Most Quartet, Abe (Hickory House) NYC, nc.  
Muro, Tony (ZanzaBar) Denver, nc.
- N**  
Nichols, Red (Morocco) Hwd., nc.
- O**  
Oldham, Johnnie (Sho-Bar) Evansville, Ind., nc.  
Otis Trio, Hal (Capital) Chicago, Clng, 6/8, cl.  
Otrema Trio, Roland (Band Box) Baltimore, nc.
- P**  
Pederson, Tommy (Palladium) Hwd., nc.  
Prince Trio, Wes (Onyx) Pasadena, nc.
- R**  
Reese Quartet, Billy (Crown Room) Salt Lake City, nc.  
Reynolds Quartet, Louie (La Villa) York, Pa., Clng, 6/7, nc.  
Riley, Mike (Swing Club) Hwd., nc.  
Robie, Chet (Calro) Chicago, Opg, 6/19, cl.  
Roth, Nell (Ansley) Atlanta, Ga., Clng, 6/14, h.  
Russell Quintet, Calvin (Club 47) Huntington, L. I., N. Y., nc.
- S**  
Samuels Trio, Billy (Argyle) Chicago, cl.  
Savage, Johnny (Martin's) York, Pa., nc.  
Shad Raek Boys (Jack Lasley's Rest) Long Beach, Cal., nc.  
Smith, Floyd (DuSable) Chicago, cl.  
Smith, Cecile (Cricket Club) L.A., nc.  
Smith Trio, Stu (Kilbourne) Milwaukee, h.  
Smith, Tony (Ada's) Chicago, cl.  
Spanier, Muggsy (Nick's) NYC, nc.  
Sparrow, Ray (Roger Smith) Holyoke, Mass., Clng, 6/7, h.  
Sugonli Sextet, Kenny (Caparelli's) South Bend, Ind., nc.  
Sun Setters (Stockmen's) Elko, Nev., h.
- T**  
Three B's (Fischer's) Baltimore, Md., nc.  
Three Brothers (Holiday Inn) Flushing, L.I., N. Y., nc.  
Three Flames (Village Vanguard) NYC, nc.  
Three Sons (Piccadilly Circus Bar) NYC, h.  
Tomlin, Pinky (On Tour) FB  
Townsmen Trio (Last Frontier) Pocahontas, Idaho, nc.  
Tri-Tone (Bocage) Hwd., nc.  
True, Bobby (Tally Ho) Catalina Island, Cal., nc.
- V**  
Van Trio, Connie (Oasis) Needler, Cal.  
Ventura, Charlie (Continental) Milwaukee, nc.  
Vera, Joe (Glass Hat) Chicago, h.  
Virtuoso Four (Cove) Philadelphia, nc.  
Voyce, Tay (Hollywood) Chicago, cl.

## Jenny Combo Plays Jersey

New York — Trombonist Bob Jenney, formerly with Bunny Berigan and Claude Thornhill, is now fronting a quartet at the Pig N' Whistle, Brown's Mill, N. J. Jenney has Harold Green, tenor; Harry Granz, piano, and Bud Jones, drums.

## Lee Wiley Does Tune With Bing

Hollywood—Lee Wiley is paired vocally with Bing Crosby on a tune in an album of *Show Boat* songs due for fall release by Decca. The singers did *I Still Love Me*, backed by Victor Young's orchestra recently. It was understood Miss Wiley will sign with Majestic and will be backed on that label by her husband, pianist Jess Stacy, and a band under his leadership.

## Art Wilson Combo In Post Road Spot

New York—Art Wilson and his Four Jewels are currently featured at Johnny Johnson's on the Boston Post Road. In the unit are Gus Delgazo, guitar; Al Guerino, drums; Quint Thompson, trombone; Val Lawrence, vocals, and Wilson, piano.

## Sandy Williams At NYC's Sheraton

New York—Sandy Williams, who worked the Astor hotel's Columbian room from 1937 through 1941 and from V.E. day to May 23, opened the next day at the Sheraton roof here. Sidesmen of the fiddling maestro's band are: Van Smith (piano), Paul Thompson (bass), Charlie Blake (drums), Murray Hewman (tenor), and Angelo Dellair (accordion).

Wain Trio, Milt (Stowell) L.A., h.  
Wallace Trio, Cedric (Ruban Bleu) NYC, nc.  
White Trio, Charlie (Hollywood) Rock Island, Ill., nc.  
Wilk, Ken (Casa Blanca) Redding, Cal., nc.  
Woodruff, Woody (Limehouse) Chicago, nc.  
Wright, Charlie (Victoria) NYC, h.

Young, Lester (Savoy) Boston, Clng, 6/8, nc; (Baby Grand) NYC, 6/12-25, nc.

## Singles

- Bentley, Gladys (Madhouse) Hwd., nc.  
Cain, Jackie (Bee Hive) Chicago, cl.  
Christy, June (Sherman) Chicago, Opg, 6/5, h.  
Churchill, Savannah (Astoria Lounge) Baltimore, Md., Clng, 6/5, nc; (Bengali) Washington, 6/13-26, nc.  
Como, Perry (Paramount) NYC, Opg, 6/11, t.  
Davis, Martha (Circus Room) Palm Springs, Cal., nc.  
Desmond, Johnny (Commodore) NYC, Clng, 6/18, h.  
Forrest, Helen (Golden Gate) San Francisco, 6/18-24, t.  
Gaines, Muriel (Ruban Bleu) NYC, nc.  
Garner, Errol (The Hawk) L.A., cl.  
Gayle, Roselle (Sly Club) Chicago, nc.  
George, Betty (Copacabana) NYC, nc.  
Green, Mital (Copacabana) NYC, nc.  
Gross, Walter (Little Club) NYC, nc.  
Haymes, Dick (Golden Gate) San Francisco, 6/18-24, t.  
Herman, Woody (Hour of Charm) NBC, Hwd.  
Heywood, Eddie (Club Ball) Washington, Clng, 6/12, nc.  
Holiday, Billie (Club 18) NYC, nc.  
Jackson, Cliff (Cafe Society Downtown) NYC, nc.  
Lee, Peggy (Hour of Charm) NBC, Hwd.  
Laine, Frankie (Morocco) Hollywood, nc.  
Premice, Josephine (Blue Angel) NYC, nc.  
Randall, Christine (Tin Pan Alley) Chi., cl.  
Red, Dottie (Esquire) Valley Stream, N.Y., nc.  
Rocco, Maurice (Last Frontier) Las Vegas, h.  
Rodgers, Gene (Lido) Palm Springs, Cal., nc.  
Syme, Sylvia (Little Casino) NYC, nc.  
Smith, Willie (The Lion) (Casa Blanca) Newark, nc.  
Sullivan, Joe (Condon's) NYC, nc.  
Sullivan, Maxine (Village Vanguard) NYC, nc.  
Torme, Mel (Copacabana) NYC, nc.  
Vaughan, Sarah (Sherman) Chicago, Clng, 6/4, h; (Royal) Baltimore, 6/6-12, t; (Howard) Washington, 6/13-19, t; (Apollo) NYC, 6/20-26, t.  
Washington, Dinah (Regal) Chicago, Clng, 6/5, t.  
Williams, Mary Lou (Cafe Society Downtown) NYC, nc.



# Glen Island Casino Open For Summer

New York—Glen Island Casino, famed dance spot closed during the war years, was reopened May 16 with appropriate hoop-la. Earl Wilson was flown in by helicopter. A half dozen others, including the *Down Beat* representative, were shipped up in a 54-foot yacht.

(It was a three hour cruise to New Rochelle and ended a hundred yards from the Casino. Midgets in uniform carried the group this remaining distance, pickaback.)

The picturesquely situated club, owned by the county of Westchester, is being managed this year by lessees headed by Shep Fields, ex-rippling rhythm man. The spot, which gave Glenn Miller and others their big push, was opened, appropriately, by Tex Beneke and the Glenn Miller orchestra. He will be followed this week by Claude Thornhill, who will in turn be followed by Bobby Byrne and Nono Morales.



Shep Fields and Tex Beneke (Staff Photo by Got)

Sophisticated Lady and the fantastically powerful drumming of Buddy Rich. His flashiness, power-to-spare and showman-

ship have yet to be equaled according to the audience, this writer and other concert-drummer, Alvin Stoller. —mix

## Trumpet Men Concert Stars

New York—Second of the Granz Jazz at the Philharmonic concerts during the Carnegie Hall Pop season here spotlighted a session with trumpet players Dizzy Gillespie and Roy Eldridge. Both played well on *Lady Be Good*, with everyone noting a marked improvement in Little Jazz's playing over recent months. Evidently the trouble Roy has had with his teeth is over and he is settling down again. Gillespie's work was better-toned and more restrained than usual. Coleman Hawkins, blowing during the same set, forced the two trumpet men to play well by a magnificent Yesterday incorporating his own tenor style with the constant implied double-timings used by current younger musicians.

Other high-lights were the consistently able piano support of Hank Jones, Willie Smith's lush but powerful altoing of

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